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–Judy Kameon

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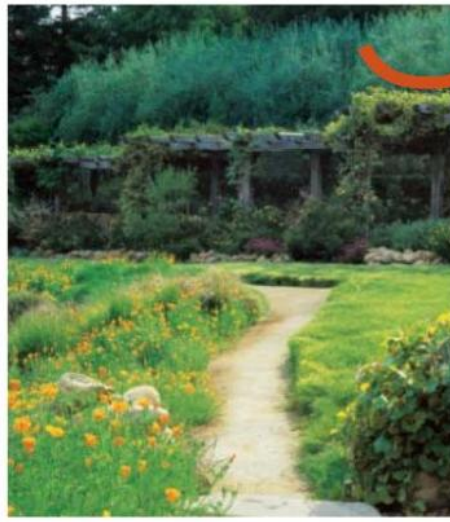
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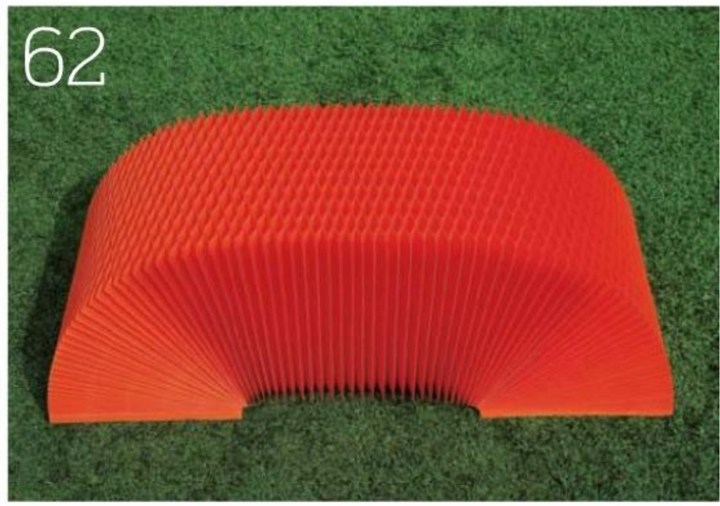


contents

MAY 2007

52



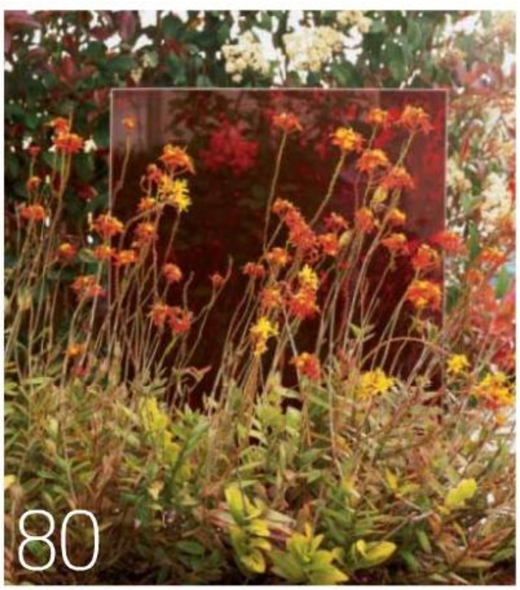




72



On the cover: Steel and concrete fireplace with reflecting pool by Los Angeles designer Katherine Spitz. Ceramic sculptures by Philip Johnston. See page 83. Photo by Steve Gunther.



Features

CLOCKWISE FROM TOP LEFT: MARION BRENNER (2); ANDRE BARANOWSKI; STEVE GUNTHER


Innovational. Creative. Inspired.

contents













18

Departments

■ *For more, check out gardendesign.com.*

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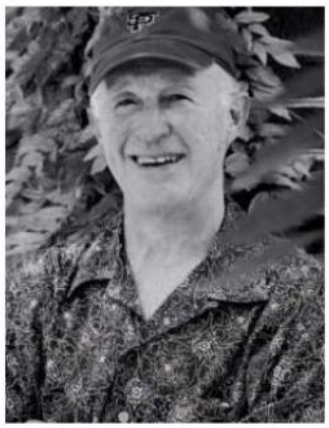
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About Outdoor Living



ZACH STOVALL

AS WE PUT TOGETHER THIS ISSUE FILLED WITH COMFORTS AND pleasures of the garden, I couldn't help but reflect on how far the idea of outdoor living has come from the time I grilled my first hot dog on the Weber equivalent of a Model T.

A few observations on outdoor living 21st-century-style:

■ Everyone wants an outdoor fireplace. According to a survey by the American Society of Landscape Architects, a fireplace is the number one amenity home owners ask for in a landscape design. The innovative example on our cover (and page 82) is not only a hand warmer but a stylish, inviting focal and gathering point.

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■ Weather doesn't seem to matter anymore. People live in their gardens all around the country, very much including Texas (page 40). Overhead shelters help, but of course, so do portable heaters—in stock all spring and summer at Costco in my Bay Area neighborhood where warm summer nights are rare.

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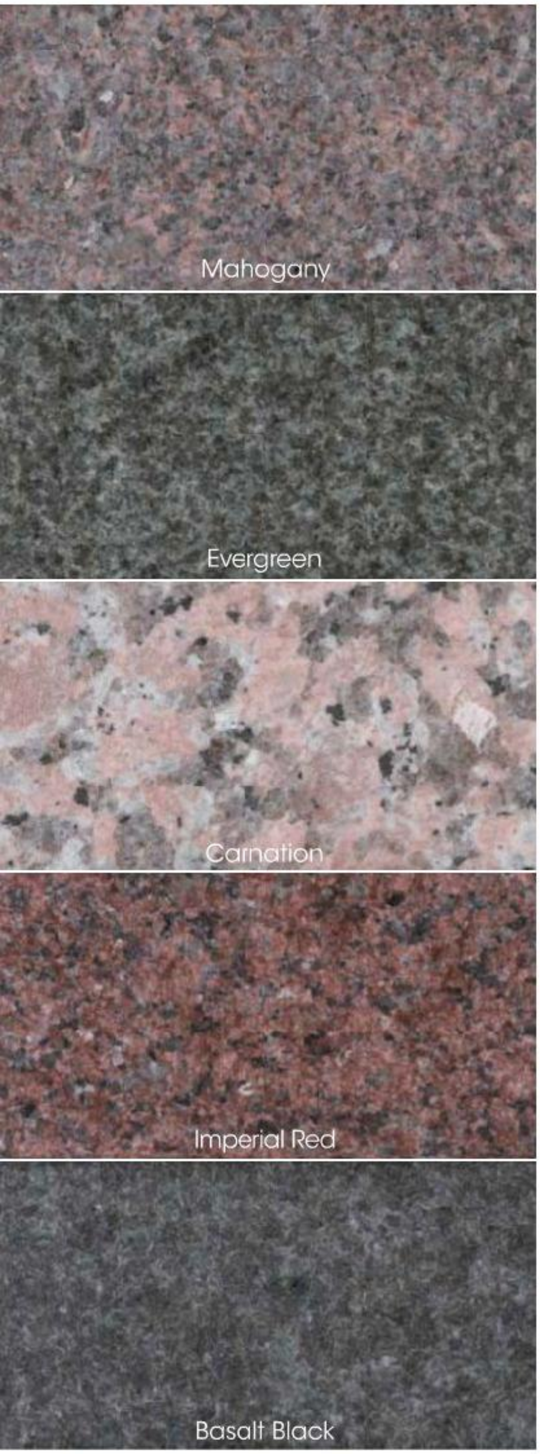
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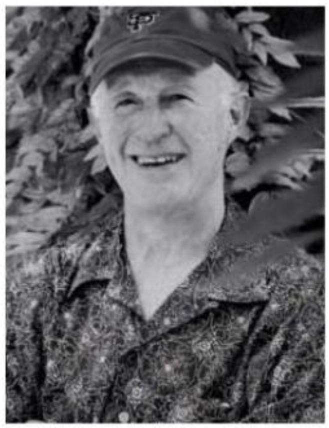
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Heaven Collection, design by Jean-Marie Massaud.
Photo Tom Vack, Jardins du Luxembourg Paris, January 2007.
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Where to Find?

Where can I get seeds for the 'Zowie Yellow Flame' zinnia [pictured above] that was one of your 100 best picks?**—Barb**

Where can I get *Dicentra spectabilis* 'Gold Heart', from your top 100 plants of 2007?**—Penelope**

Could you be so kind as to provide info on where to purchase the lovely *Gerbera* Giant Spinners™ pictured on the cover of the March mag?**—Lenn Robbins, New York City, NY**

A source list for the plants featured in Way Hot 100 can be found on Garden Design's *website at gardendesign.com.* Zinnia *'Zowie! Yellow Flame' is available from Park Seed, Thompson & Morgan, and White Flower Farm.* Dicentra spectabilis *'Gold Heart' is available from Garden Crossings, Lazy S's Farm, RareFind Nursery, Heronswood and White Flower Farm. A few plants, such as the Giant Spinners™ gerbera daisies, do not have a direct mail-order source, so you'll have to check with your local garden centers for those. We've been assured by the grower that Giant Spinners™ will be widely available.***—Ed.**

When You Have Lemons

The photography in your March issue was fantastic! But there is an error in the entry on 'Eureka' lemon (number 44). The fruit and foliage shown belong to a variegated pink lemon, not the classic 'Eureka', which is commonly available. Although a sport of the 'Eureka' lemon, the variegated pink variety has a very different look. Its immature fruit and foliage are indeed variegated as shown in the photo. The new growth and blooms are a beautiful fuchsia color. The flesh of the fruit develops a pink hue, but the juice is clear. You can read more about this lemon at fourwindsgrowers.com.**—Mary Helen Seeger, Four Winds Growers, Fremont, CA**

*Sorry about the confusion. We should have referred to the plant as the variegated, pink-fleshed form of 'Eureka' lemon.***—Ed.**

Hot-Tub Tip

In the January/February issue on page 88, there's a Japanese-style hot tub. Could you tell me where to buy it? Thanks.**—Stephen Feinberg, Hastings on Hudson, New York**

*Designer Catherine Clemens tells us this hot tub in jarrah wood is available from Robert's Hot Tubs in California. See rhtubs.com.***—Ed.**

Rose Woes

I nearly despaired reading your Jan/Feb 2007 issue. My favorite garden plant was only visible as a no-name shrub in the distance of one photo, in a terra-cotta display item and in two gorgeous photos courtesy of your advertisers. Then after flipping through page after page, there it was ... on the last page ... in your interview with artist/designer Andy Cao: "Question: What is the most underrated plant? Answer: Roses." Maybe future issues will take Andy's advice and show some imaginative designs with roses ... please?**—Janet Sclar, Amity Rose & Garden Nursery, Hydesville, CA**

*We know how much people like roses. In fact, our Way Hot 100 plant list (March 2007) had more than usual this year. But you also might appreciate the article in this issue about the quest for the blue rose, with a big beautiful photo on page 15.***—Ed.**



TOP TO BOTTOM: ALL-AMERICA SELECTIONS; WAYSIDE



The blue rose is a "holy grail" for plant breeders. At Suntory a gene from viola was added to 'Lavande' (far left) to create a rose that shows decidedly more blue in bud and flower.

Dream Plants

Rose breeders fantasize about a blue rose, iris hybridizers reject blue in favor of red, and daylily lovers banish color altogether. Why? The temptation to find something »

STEVE GUNTHER



Above: One of the whitest of daylilies—*Hemerocallis* 'Dad's Best White'. Below: The search for a black tulip has been a long one, even serving as the subject of an 1850 novel by Alexander Dumas. 'Queen of Night' is one of the darkest.

new is irresistible. "We've been messing around with flowers for hundreds of years," says David Lee, author of the forthcoming book *Nature's Palette: The Science of Plant Color.* "The only difference is that we have more powerful techniques now."

Petal color is not as simple as it seems, says Keith Zary, vice president of research for Jackson & Perkins. "You can't create blue roses using the rose's own gene pool, so we pull the blue gene from delphiniums, petunias and violas. You can insert that into a lavender-colored rose, and chemically the blue gene is there. But it still looks fairly lavender."

Zary has been working with Suntory, a Japanese company that has taken an interest in plant breeding. They've invested millions in the quest for the elusive blue rose, and they've successfully inserted a gene to produce a somewhat blue flower, but basic chemistry still gets in the way. The pH level within the cells interferes with the blue pigment, and there's still a bit too much red. "It's more blue than the mother plant," he said, "but it's not sky blue yet."

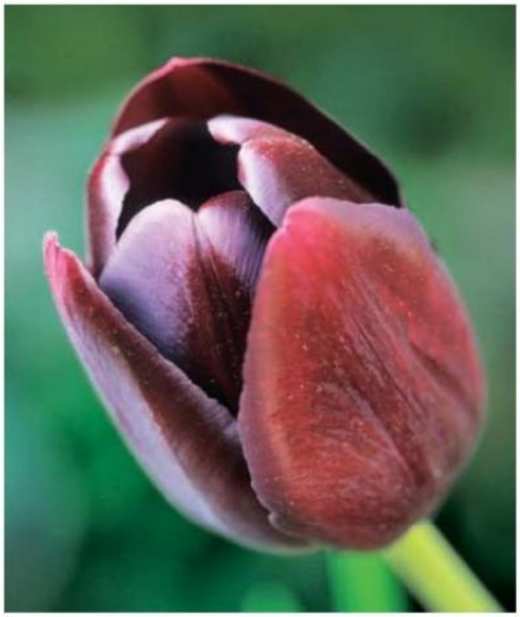
If only that excess red pigment could be shared with iris breeders, who are trying to suppress azure in favor of crimson. Hybridizer Richard Ernst of Cooley's Gardens has partnered with Oregon State University researchers to bring a red bearded iris to market. But the team didn't turn to roses for pigment, trying instead to extract color genes from lilies and red peppers.

The white daylily has found more success. Daylilies are fairly easy for backyard breeders to experiment with; one catalog claimed that they may be "even easier than breeding rabbits." For 10 years the American Hemerocallis Society bestowed the Robert P. Miller Memorial Award on the best "near-white" daylily; the prize was discontinued in 1984 after development of several creamy hybrids.

Horticulturist André Viette, owner of André Viette Farm & Nursery in Fishersville, Virginia, doesn't expect to see a true "ice-white" daylily emerge anytime soon. "Labs mostly work on economic crops," he said. "Daylilies come from attorneys, teachers, plumbers—anyone who has a passion for new varieties." He advises planting near-white daylilies beside high-contrast maroon or purple blossoms, where they look bright enough to stand for true white.

Zary is excited about the possibilities of new breeding technology, but mostly because he wants to experiment with the results, too. "We could breed that blue rose with other colors and get greens, blacks, browns," he said. "And once we understand the science, we could take genes for disease resistance or fragrance from other plants. Imagine a pine-scented rose, or one that smells like coffee or chocolate. That gets interesting."—**AMY STEWART**

■ *Amy Stewart is the author of* Flower Confidential: The Good, the Bad and the Beautiful in the Business of Flowers. *For more, see amystewart.com.*



MARIANNE MAJERUS (2)



furniture

Opposites Attract

Organic yet futuristic, the new Yin Yang collection from DEDON is reminiscent of natural forms—pebbles, sand dunes, seeds, nests. The initial sketch for the pieces was drawn in a most natural way when Swiss designer Nicolas Thomkins picked up a stick and traced the outline in the sand. Philosophy made 3-D, the convex/concave surfaces were inspired by the ancient Chinese symbol for the opposing, complementary forces present in all things. But the material is anything but ancient—high-tech synthetic Hularo fiber has been woven over a powder-coated aluminum frame, creating two durable seats that fit together. The bronze-colored Yin and platinum Yang are sold as a set—preserving the concept of interdependence and balance.—**JENNY ANDREWS**



fyi: DEDON's Yin Yang collection is available from Janus et Cie: call 800-24-JANUS or see janusetcie.com. Each seat is more than six feet in diameter, three feet wide and two feet high. Sold as a pair, one bronze and one platinum: $12,740.


I
♥
MY



RECIPE

- Bear grass tied into loops
- 30-40 white tulips
- Hens-and-chicks succulents
- Glass vase—about 12 inches by 4 inches by 4 inches

the cutting edge

LOOPY FOR TULIPS

WHEN CATE KELLISON OPENED HER FIRST FLORAL-DESIGN BUSINESS, SHE WORKED OUT OF HER HOUSE WHERE SHE wove a bounty of vegetables from her backyard garden into her arrangements. Then five and half years ago, she opened Rose and Radish in San Francisco's hip Hayes Valley area, and it was voted by *San Francisco* magazine the best floral shop that very first year. Although vegetables are not so handy anymore, she is now known for tying bear grass—generally considered a filler by most florists—into neat, round loops. The distinctive touch is also quite serviceable, since it allows her to conquer the challenges of the horizontal container. Here, after tying rounds of bear grass with itself, she added succulents and tulips for an arrangement that will flourish for a week. Then you can refresh it with a fresh bunch of tulips, or anything else your heart desires.—**DONNA DORIAN**

For further information, call 415-864-4988 or see roseandradish.com.

ANNABELLE MILLER/ROSE AND RADISH

breaking ground

OF EARTH AND ART

Two futuristic public projects are under way in Raleigh, North Carolina, and Irvine, California

On the East Coast, the **North Carolina Museum of Art in Raleigh** has unveiled plans for a beautiful, modern, 127,000-square-foot building surrounded by 164 acres of designed and natural landscape, making it the largest art museum park in the country. A main goal of architect Thomas Phifer of Thomas Phifer and Partners in New York was to intimately connect the art, the architecture and the landscape. Luminous bead-blasted stainless-steel walls will reflect the colors of earth and sky, an undulating rooftop will mirror the hills beyond, and an innovative arrangement of coffered ceilings with recessed oculi will allow natural light to softly illuminate the museum's permanent collection of some 5,000 pieces including a recent gift of two dozen Rodin sculptures. Outside, gardens designed by Peter Walker of Peter Walker and Partners in Berkeley, California, will create a transition between the museum and the natural landscape. One of the key features, a tribute to Southern heritage, is a garden "porch" at the entrance to the museum. The exterior will also be punctuated by Garden Galleries, visible from inside through window walls. Further out, artworks will be placed throughout the wooded area beyond the gardens. Opening is slated for spring of 2009.

In Irvine, California, deconstruction has begun of the tarmac that was once the Marine Corps Air Station at El Toro, making way for the monumental **Orange County Great Park**, which will include a range of natural areas and recreational facilities in its 1,346 acres, turning what had essentially become a metropolitan wasteland into a vast public park. After an intensive international competition to choose a designer, Ken Smith and his team (now called the Great Park Design Studio, which includes landscape architects Smith and Mia Lehrer, environmental ecologist Steve Handel, architect Enrique Norton and artist Mary Miss) emerged as the winner last year. Included in the winning design are a canyon over two miles long, an amphitheater, and a preserved section of runway to stand as a monument to the site's history. Still in the master-planning stage, construction is expected to take several years. One of the main goals of the park is environmental sensitivity. According to Larry Agran, chairman of the OC Great Park Corporation, the park is expected to be a "showcase for 21st-century technologies that support sustainability."—**JA**







From top: Two views of the North Carolina Museum of Art being built in Raleigh, showing roof oculi and outdoor garden spaces. At the Orange County Great Park a conservatory will also serve as a bridge entrance.

For more information, see ncartmuseum.org and ocgp.org.

TOP TO BOTTOM: COURTESY NORTH CAROLINA MUSEUM OF ART/THOMAS PHIFER & PARTNERS ARCHITECTS (2); COURTESY ORANGE COUNTY GREAT PARK

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fyi Bonsai is a watchword at Chicago Botanic Garden this month. May 19 celebrates the opening of the bonsai courtyard. The Midwest Bonsai Society Spring Show and Sale is May 19 and 20; held the same weekend is the Japanese Garden Children's Festival, which will include a take-home bonsai project. For more information, see chicagobotanic.org.



spaces

Court of the Bonsai

A new display space at Chicago Botanic Garden shows off its world-class bonsai collection



CHICAGO BOTANIC GARDEN BOASTS ONE OF THE CONTINENT'S largest bonsai groupings, but for years most of the 180 specimens were tucked away in a greenhouse for lack of an adequate public display area. When plans were made for the new Regenstein Center, the renovated education hub that opened in 2006, a large open-air extension was redesigned to show off much more of the world-class collection. Many of the trees have been precision-pruned over decades to create their small stature. Construction on the twin Runnells and Searle courtyards wrapped up last fall, and the spring bonsai exhibit debuts this month.

The trick was designing a suitable and accessible place to showcase the amazing miniature trees as the living sculptures they are, without the space overwhelming them. To accomplish this, the Bristol, Vermont, firm of Raycroft-Meyer Landscape Architecture designed the courtyards on a series of horizontal planes, with the bonsai becoming "the little jewels sitting on the highest plane," as Peter Morrow Meyer describes it.

The ground plane is a rich geometric granite paving; low hedges work as room dividers; and waist-high corner infinity fountains reflect the sky. Then, on granite-topped benches, more than 50 bonsai are displayed against frosted-glass backdrops. The plants from the collection are changed out from May to October, each taking the stage at its peak of bloom (like the magnolia pictured at left) or fall color.

The courtyards earned high praise from Japan's Susumu Nakamura, considered one of the greatest surviving bonsai masters, who reportedly said during a recent visit to CBG that "the presentation and display areas are the best in the world—number one." Nineteen of Nakamura's own bonsai are in the collection.—**LAUREN GRYMES**

COURTESY CHICAGO BOTANIC GARDEN (2)



exhibits

nature observed

ARTISTS, POETS AND GARDENERS ALL DRAW FROM A common pool of creativity. And they often find inspiration in each other. Through May 25, New York's Wave Hill will be exhibiting a series of works by 10 contemporary artists moved by the insightful, poignant verse of 19th-century American poet Emily Dickinson, herself an avowed nature lover and reportedly also quite a gardener. To feed her passion for plants, her father built a conservatory at their home in Amherst, Massachusetts, and she was known for giving friends bouquets of flowers picked in her garden. Artists represented in Emily Dickinson Rendered include Meridith McNeal, whose "Road Outside the House" is shown above.

Two other exhibits will similarly examine other American writers—Henry David Thoreau, famous for his observations of nature, from June 7 through August 26; and Mark Twain (who briefly lived at Wave Hill House) and Edgar Allen Poe from September 8 through December 2.—**JA**

■ *For more details call 718-549-3200 or see wavehill.org.*

fyi: A recent book offers another rare glimpse into Dickinson's love of plants. *Emily Dickinson's Herbarium* (Harvard University Press, 2006) is a portfolio of flowers pressed by Dickinson in the manner popular among young ladies of her day. The delicate plants were carefully photographed digitally, providing a chance to see the original volume, which is too fragile to allow handling. The catalog of plants, most labeled by Dickinson, includes flowers from wood, meadow and the cultivated garden. Wild ginger, dogwood, trillium and bloodroot, campanula, quince and lily of the valley are all arranged on the page with an artist's eye.

destinations

A ROYAL TOUR

THE ROYAL OAK FOUNDATION IS A WELL-KEPT SECRET among the gardening cognescenti in this country, but as the American affiliate of the British National Trust, it allows members free entry to all British National Trust properties and publicizes the work of the National Trust via a program of lectures and events.

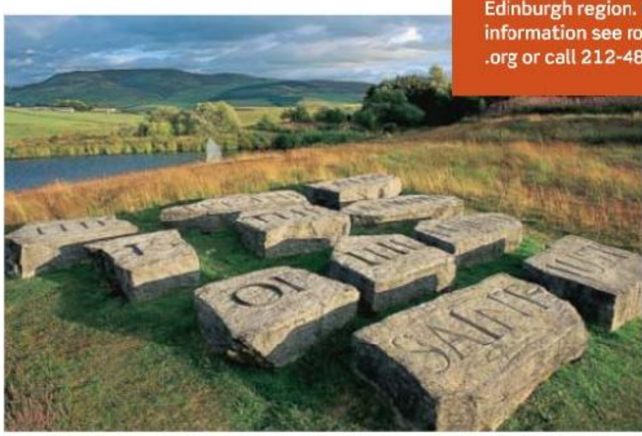
The foundation's small, expertly guided garden tours are one of its most popular offerings, and the jewel in the crown is the annual fund-raising tour to the UK (approx $8,000 per person). Last year garden writer Jane Newdick was lucky enough to be invited along:

"The venue is a classic 18th-century English country house on a warm midsummer evening. We drink champagne on the terrace of Haseley Court, once home to Nancy Lancaster, the celebrated interior decorator of Colefax and Fowler fame, then stroll around the rose-filled garden with the owner before dinner. The group includes garden aficionados who travel the world to search out the best designers, and a family of four spending rare time together.

"Designer Dan Pearson joined us for the early part of the week; we had the company of Arne Maynard and Christopher Bradley-Hole on the last day. All are Chelsea medal winners and absolutely at the forefront of British garden design."

Gwen Tutt, who scouts gardens for each tour, aims to juxtapose the old and new, and create a rhythm of traditional and surprising. Tutt says: "Meeting the garden owners and designers brings a personal element to the tour, and I always organize things that people can't do on their own." John Oddy, Royal Oak's executive director, says, as well as raising money, "People with a serious interest in gardens use the tour as a way of getting ideas and knowledge. After all, some of these new gardens may become the great gardens of the future." —**JANE NEWDICK**

Below: Ian Hamilton Finlay's garden, Little Sparta, is featured on the 2007 Royal Oak tour, which focuses on outstanding gardens of the Scottish borders and Edinburgh region. For further information see royal-oak .org or call 212-480-2889.

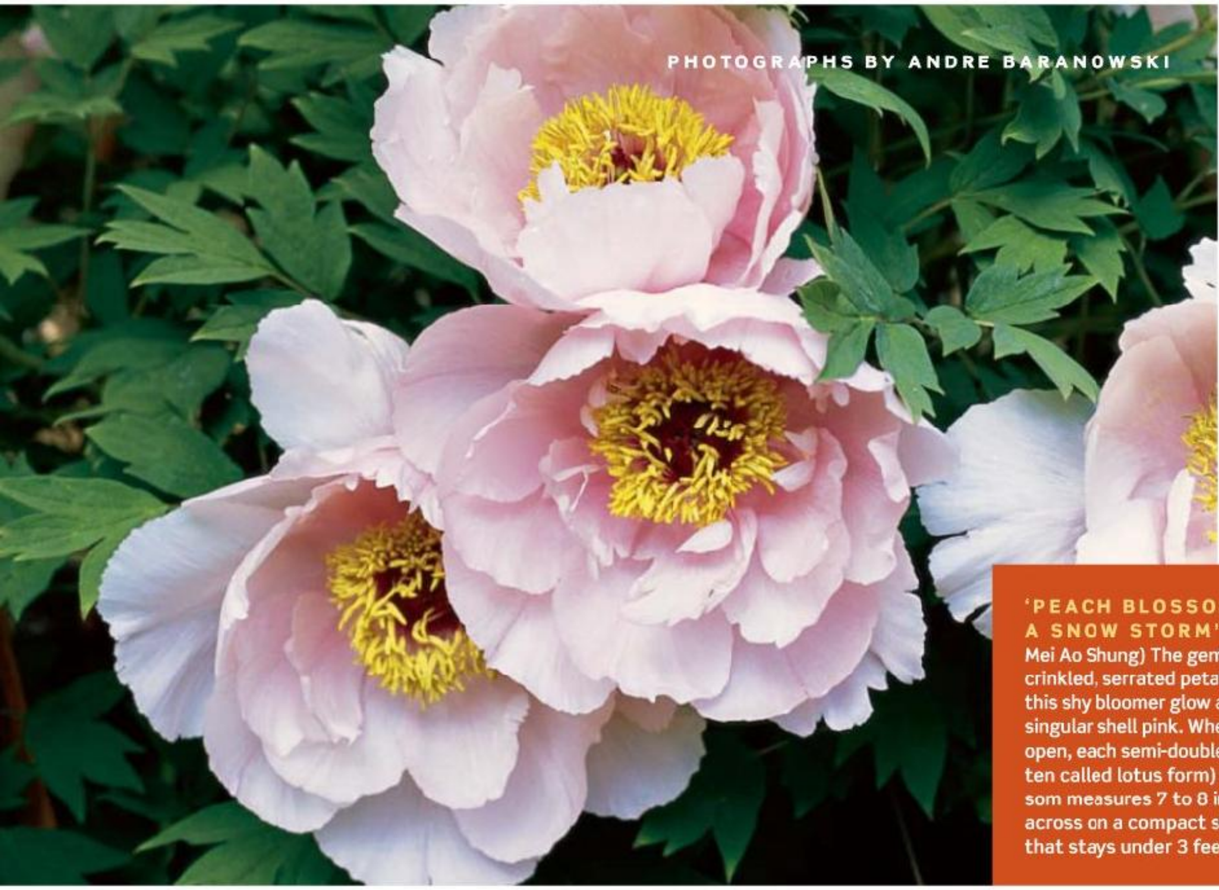


ANDREW LAWSON

Lush and Lovely

For a few brief but bedazzling weeks between May and June, Chinese tree peonies unfold

DISCREET AND UNDERSTATED IS ALL WELL AND GOOD, BUT SOMETIMES YOU NEED SOMEthing big as a dinner plate. And if the urge hits in mid to late spring, the tree peonies will be ready. Chinese tree peonies redefine unabashed with immense, luminous blossoms in sumptuous shades and scents. But that said, they have a majesty that lingers far beyond their blooming season. Unlike herbaceous peonies (mostly offspring of *Paeonia lactiflora*) that peter down to the ground in their winter dormant season, tree peonies (of complex ancestry, but known as *P. suffruticosa*) are deciduous, with woody stems that persist all year and gain character during their lengthy lifespan. Over time, they form shapely shrubs with soft green, deeply cleft leaves held on graceful branches. And the blossoms are breathtaking.—**TOVAH MARTIN**



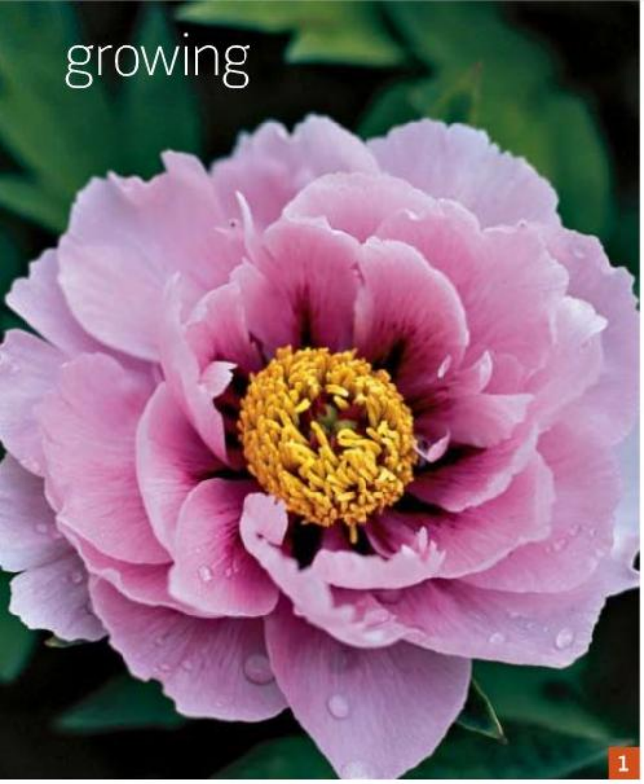
PHOTOGRAPHS BY ANDRE BARANOWSKI

'PEACH BLOSSOM IN A SNOW STORM' (Hong Mei Ao Shung) The gently crinkled, serrated petals of this shy bloomer glow a singular shell pink. When fully open, each semi-double (often called lotus form) blossom measures 7 to 8 inches across on a compact shrub that stays under 3 feet.

Appeal: No question—the dimensions are dramatic. Not only do they come in plus sizes, but tree peony blossoms are resplendent with glistening, jewel-like petals. Although the drama is brief, the compelling show is worth the wait. And tree peonies' enduring foliage and striking silhouette make a structural statement throughout the growing season.
Zones: Hardy from Zones 4 to 9, tree peonies don't demand below-freezing temperatures, but they do require a dormancy period. In regions where winter is a nonevent, dormancy can be forced by trimming off the leaves (take care not to cut the woody stems—tree peonies bloom on old wood). Winter protection with burlap and a 3 to 4 inch layer of mulch (pulled aside in the spring) is wise in Zone 4 and colder parts of Zone 5.



'APPLE GORGEOUS' (Ping Shi Yan) Patience is a virtue—and very much a necessity—with this intensely hot-pink tree peony. But when the flowers finally develop, they exhibit forms resembling a variety of other blooms, from roses to anemones. The fragrance is light, but it's there.



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[1] 'BLUE SAPPHIRE' (Lan Bao Shi) The tendency to change flower form with maturity is a signature trait of Chinese tree peonies. Occasionally they're color chameleons as well. 'Blue Sapphire' opens soft purple, evolving to pure white with deep magenta flares. The shrub is fast to blossom, producing 7- to 8-inch, semi-double, lightly fragrant flowers on a spreading shrub.

[2] 'PEACH BLOSSOM IN SPRING' (Tao Hua Chun) Chinese tree peonies differ from Japanese by virtue of their double flowers and stronger fragrance, among other attributes. This tree peony embodies all the qualities that the Chinese strive to capture, including fully double flowers with a nest of stamens and spicy fragrance on a pocket-sized tree, 4 feet high and wide.

[3] 'FLYING SWALLOW IN A RED DRESS' (Fei Yan Hong Zuang) Named for a legendary courtesan, these anemone-form flowers are, in fact, not red but deep coral pink with light coral shading. The fragrance is readily and headily apparent on this vigorous shrub.

[4] 'SNOW LOTUS' (Xue Lian) A hybrid of *P. rockii*, whose progeny tend to be heat- and drought-tolerant and taller than most. In 10 years, they will be 5 feet high and wide, with fragrant flowers. 'Snow Lotus' has another *P. rockii* trait—dark flares at the petal bases.

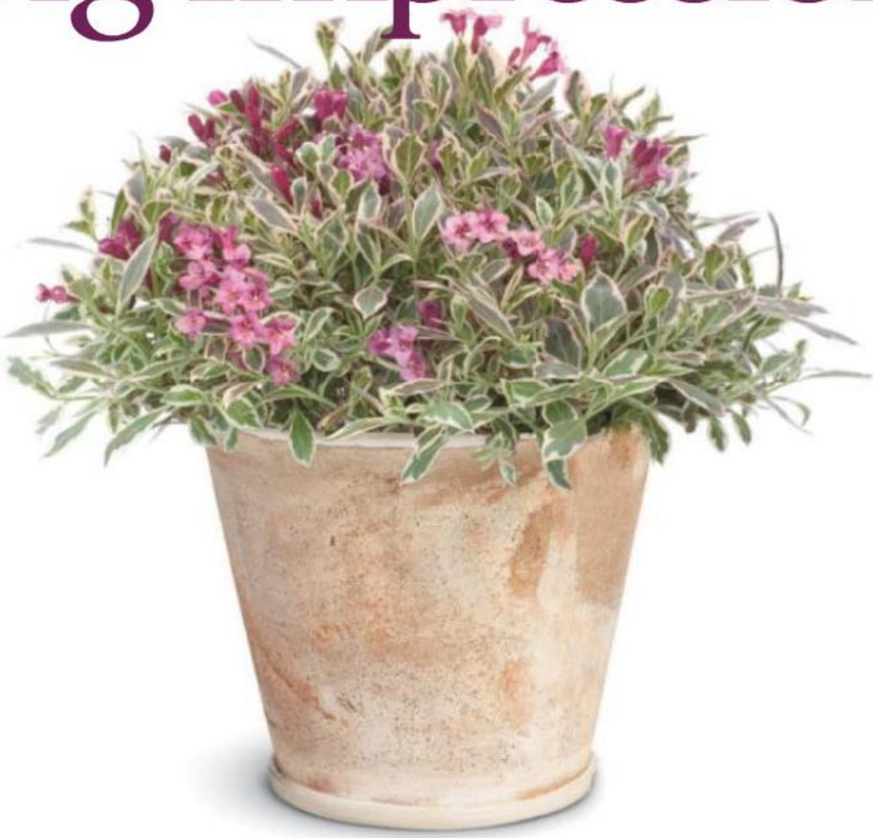
Exposure: If your tree peony can bask in five to six hours of sun daily (morning sun preferred over afternoon), it will flourish. Shade for part of the day also encourages the blossoms to linger 10 to 14 days, rather than fading in a blink (two to three days) in full sun. In China, parasols are enlisted to serve the dual purpose of protecting the flowers from sun and the burden of raindrops.

Soil: Perfect drainage is essential for tree peonies. Waterlogged soils can be blamed for everything from root decay to general failure to thrive. For pH, go for neutral, 6.5 to 7.2 being ideal. A healthy, humus-rich soil is essential. Additional trace minerals (such as Azomite®) will inspire tree peonies to increase their flower size, bud count and ratio of double flowers, and to intensify flower color.

Care: No pampering is required for tree peonies. An annual application of compost is beneficial, and after bloom, feed monthly through late summer with an organic fertilizer. Fungal diseases can be a problem and should be dealt with preventatively. For the same reason, remove leaf debris from around their bases in autumn. As for pruning, a dense snarl of branches can lead to doom. After five years, remove suckers from the center of the shrub to thin out growth and promote better air circulation.

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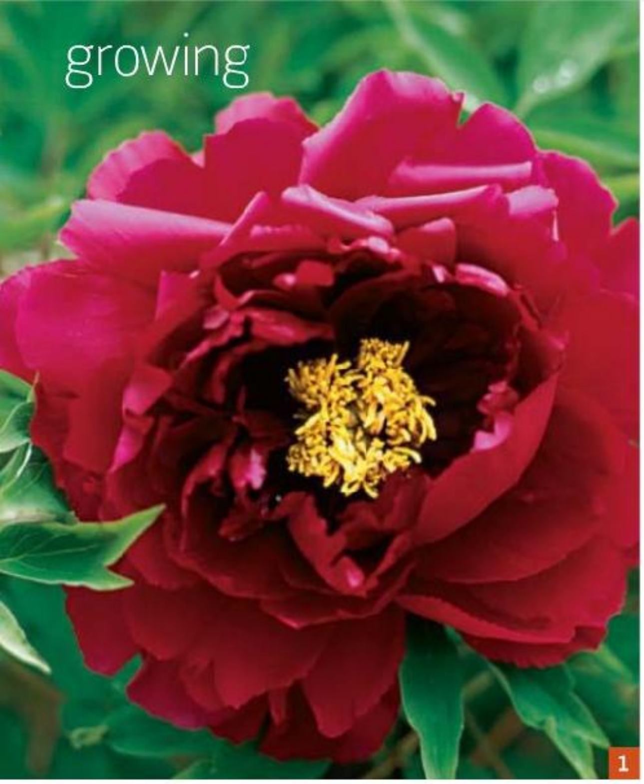
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'PHOENIX WHITE'
(Feng Dan Bai) With buds developing on three-year-old plants, this single-petaled tree peony is the fastest to bloom of the bunch. Flower color is variable. White is most typical, but 'Phoenix White' has been known to bloom in light pink and pale lilac as well.


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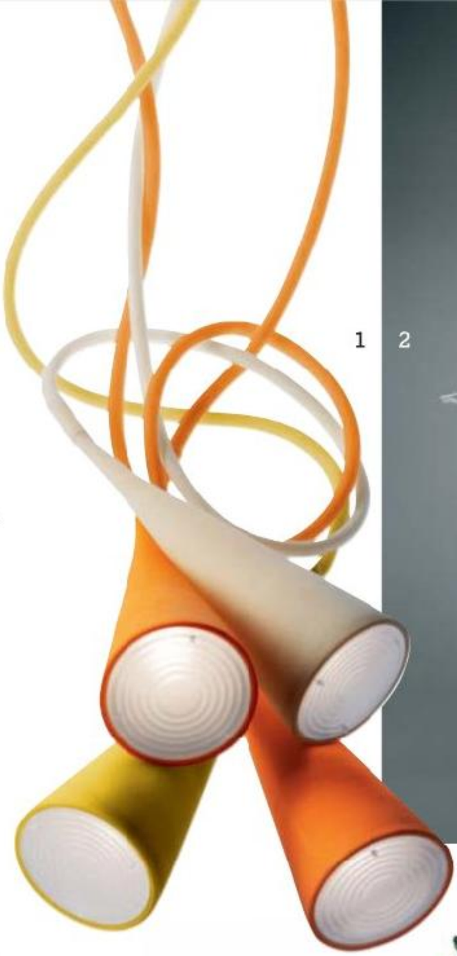

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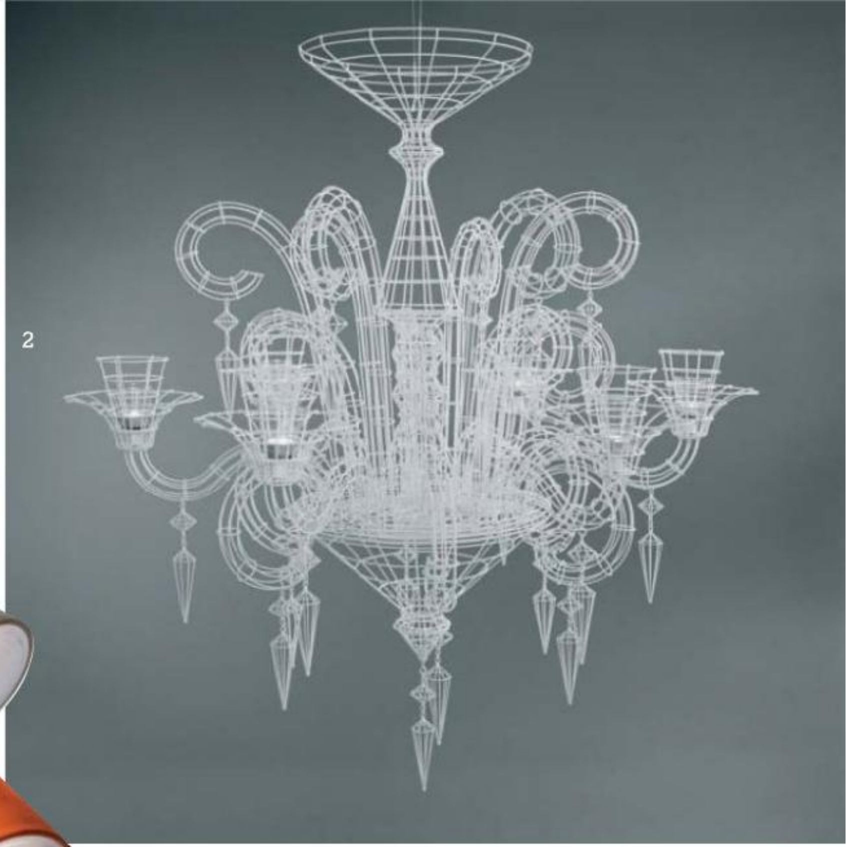

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[1] 'COILED DRAGON IN THE MIST' (Yan Long Zi Zhu Pan) The darkest burgundy available at present in tree peonies, this spreading hybrid often hesitates to bloom until its sixth or seventh year. But then, the upward-facing, richly fragrant, fully double flowers are worth the wait.
[2] 'YELLOW WITH BIG LEAVES' (Da Ye Huang) The hue of this peony could be more accurately described as cream fading to white—there is no true yellow-flowering Chinese tree peony, this being as close as they come. 'Yellow With Big Leaves' is slow to mature and might require 15 years to reach its full potential.
[3] 'SNOW WHITE PAGODA' (Bai Xue Ta) With pure white flowers touched by a hint of pink when they first begin to unfold, this prolific bloomer is a prime example of all the qualities that the Chinese hold dear, including a dense fragrance and fully double, thousand-petaled blossoms. Fast growing, it has a spreading form—the better to support all those 7- to 8-inch-wide blossoms.
[4] 'CORAL TERRACE' (Shan Hu Tai) Although its first flowers (which often appear on relatively young four- to five-year-old plants) tend to begin in the lotus form, they mature to a veritable explosion of scalloped and ruffled petals. Plus there's the petal color—glistening peach.

designing with peonies ■ Although fans are prone to devote gardens entirely to tree peonies, monoculture tends to be brief on the crescendo and long on the denouement. Better to sprinkle them into the mixed border, combined with perennials and small shrubs. ■ Plan ahead and give peonies plenty of room—most grow to five by five feet in their 10th year. In the meantime, leave them be. Deep roots make transplanting of mature tree peonies difficult or impossible. ■ Since partial shade prolongs their flowers, partner peonies with other shade-lovers. Dicentras, digitalis, epimediums, hellebores, pulmonarias, aquilegias and spring bulbs make ideal bedfellows.



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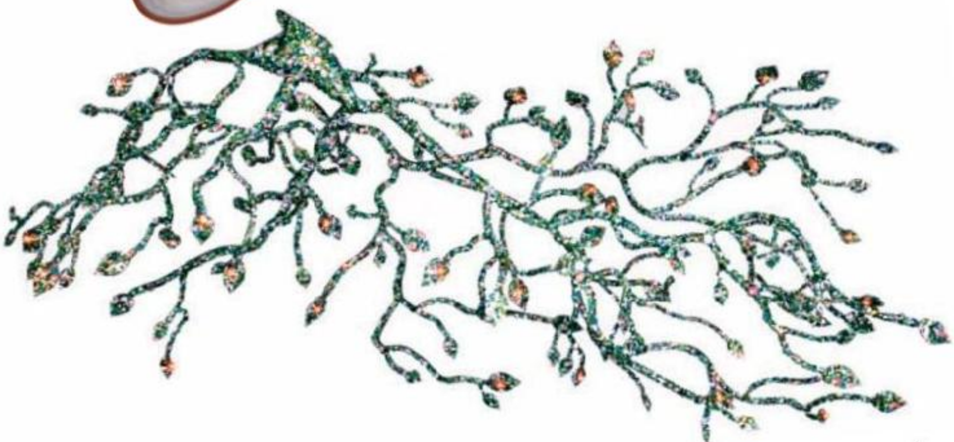


2

[1] UTO: Made from supple silicon rubber, these lights move any which way you want: Use indoors and out, as a floor, ceiling or hook lamp, to interact with your desires. Uses 60-watt incandescent bulbs or 23-watt fluorescent bulbs. From Foscarini: $504; call 39 41 5953811 or see foscarini.com.

[2] NEO BAROCK CHANDELIER: Marie Antoinette had dozens; now you can have one, too; only this time the crystals are replaced with matte white-painted wire. Lit with taper candles, it's sure to become the conversation piece of your whole outdoor room. From the Conran Shop: $2,960. Call 866-755-9079 or see conranusa.com.

[3] LIZARD BROOCH CHANDELIER: Designer Shannon Shapiro scattered 20 mini halogen lamps throughout this dazzling piece encrusted with Swarovski crystals. Available in dozens of finishes and colors; 400-watts total. From Moth Design: $14,000.



3

Lights, Camera, Action

Young in spirit, the new generation of lights for the outdoor room is dressed for fun

THAT NECESSITY IS THE MOTHER OF INVENTION IS PROVEN AGAIN BY the new legion of outdoor lights that has suddenly burst onto the scene. They actually compose a new category of product: fashionable and inventive exterior lights that have the presence to pull together an outdoor room in any style you fancy—kooky, edgy, formal, chic—in a range of materials just as unexpected—from English bone china to polyester fleece. Who knew? My friend Peggy always says that half of figuring out life is knowing what you want. So now that the outdoor room is coming of age, it's beginning to know what it wants, and you could say that it wants these lights. My only regret is that they didn't arrive sooner.—**DONNA DORIAN**

4



LEFT PAGE, CENTER: MANYA TAN (1)



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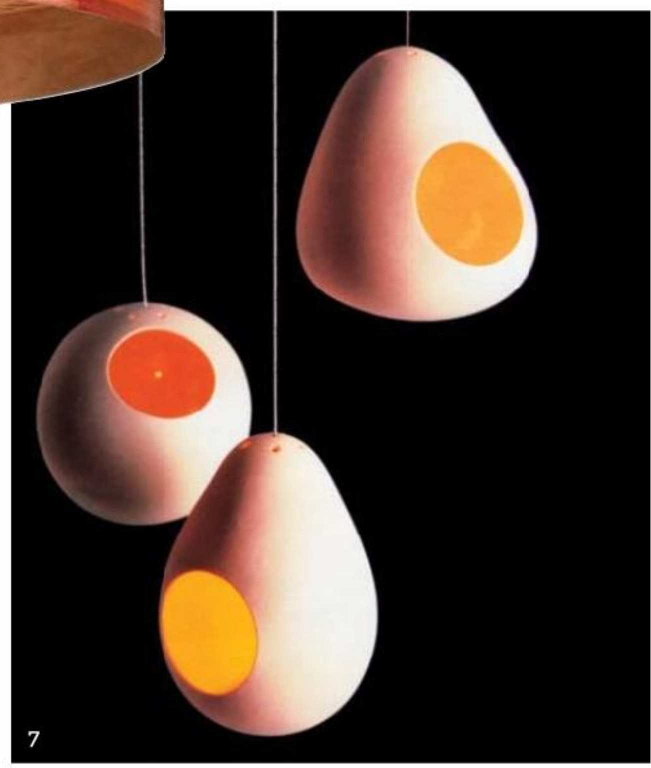
Call 818-906-9992 or see mothdesign.com.

[4] LADY MARY: Using a fluorescent bulb in its base and a regular light bulb in its top diffuser, this lamp offers a bicolor light combination heightened by the irregular engraving. In four colors. From Serralunga: from $2,083 to $2,305. Call 800-611-4664 or see serralunga.com.

[5] THE WATCHER: Illuminated by a 50-watt, 12-volt frosted incandescent bulb, this cherry-lined veneer shade extends a handsome, modern panache to the outdoor living room. In two finishes and sizes. From Phosphoria Design: From $2,600 to $2,800, depending on size. Call 646-258-1943 or see phosphoria.com.

[6] SHINTO NI FLOOR LANTERN: This is the essence of what the Japanese call "shibui"—an aesthetic sensibility that avoids the ostentatious yet conveys refinement. Made of Sunbrella over solid brass by Richard Frinier. Through Currey & Company: $1,440. Call 678-533-1500 or see curreyco.com.

[7] LUNAR LANTERNS: Handcast in translucent fine English bone china and using only standard tea lights, these lamps can be hung from your favorite tree or a balcony. By Hannah Dipper from People Will Always Need Plates: $97 for three. Call 44 7971 992258 or see peoplewillalwaysneedplates.co.uk.



7

8



[8] THE CLOUD: A brainchild of architect Frank Gehry, this shade simulates the delicate look of paper, but is actually made from a treated polyester fleece that can be altered in shape. Lampshade only. From Vitra: $530. Call 212-463-5750 or see vitra.com.



1

backyards spa style

With water an integral part of garden design, Sundance® Spas hot tubs are capturing center stage in the backyard.

THE MODERN SPA IS FINDING A NEW HOME IN THE HEART OF THE GARDEN. For outdoor decorators who delight in the sensory allure of moving water in a landscape, a spa is a natural addition. The visual impact of water is undeniable – a spa reflecting sunlight in a leafy alcove; a sparkling hot tub surrounded by blooming plants. The mist rising from the warm water of a hot tub is an invitation to enjoy the relaxing, therapeutic benefits of a hydromassage. And now, with Sundance Spas offering features like lighted waterfalls, and more options in coordinating spa accessories, it's easier than ever to integrate the beauty of moving water into your backyard environment.

Spas come in a wide variety of shapes, sizes and colors. As a first step, measure the space where you envision your spa, and imagine the overall look and feel for the area. A portable spa can be partially sunken into a stone, wood or brick deck for a customized look. Tuck your spa into a secluded corner, or set it up on a patio with coordinating bars and stools for entertaining. Gazebos and screens from Backyards by Sundance provide shelter from the elements, a place to hang seasonal plants, and the privacy of an "outdoor room."

1 In an area large enough for entertaining, this corner location also offers privacy.

2 An in-ground spa becomes a garden oasis.

3 A wide, stone stairway showcases this Sundance hot tub, and makes it easy to access the verdant, secluded location.

4 A matching gazebo creates an outdoor-room effect.

5 Flowering plants, hedges and trees form a natural spa retreat.

6 You can add matching steps, surrounds, stools, and other accessories to any Sundance Spas hot tub.



2



3



A waterfall, backlit with color on a starry night, adds an element of drama. The AquaTerrace™ and AquaSheer™ waterfalls in hot tubs by Sundance Spas operate independently of the spa's jets, so you can enjoy the sight and sound of cascading water even when you're not using the hot tub.

Keep in mind that a portable Sundance hot tub is quite simple to set up. More importantly, thanks to advanced water purification systems and an emphasis on energy-saving features, a Sundance is easy to care for, with minimal operating costs.

Whether it's the focal point of a landscape, or a subtle way to integrate the beauty of moving water into the environment, a portable spa will add style, and livability, to your backyard.





A Pool for Two

A cookie-cutter Texas backyard re-imagined as a private playground

MIXING OLD AND NEW, CONTRASTING THE WILD and the refined, creating comfortable spaces that flow indoors and out—these are the specialties of Big Red Sun, a landscape-design firm and retail shop based in Austin, Texas, and Venice, California. So, four years ago, when one Austin client—a singer/songwriter with an 8-year-old daughter—wanted to put her stamp on a cookie-cutter home and garden, partners Selena Souders and Dylan Robertson knew they could help. Re-imagining the backyard wasn't hard. But building it was. "Everything had to be hand-dug because there was no access on either side of the house, which sits on a narrow lot," Souders says. "Digging alone took the better part of a month."

FUNCTION: "Mom and her little mermaid love to swim and be outdoors," Souders says, "but their backyard was just a builder's spec landscape: grass, shrubs, no trees." Tops on the owner's wish list was a new garden complete with a pool, ample seating, sheltered space and privacy from neighbors to relax and have fun.

FORM: The centerpiece of the 57-by-35-foot yard is the raised pool with a rugged fountain wall and coping that doubles as a bench. Around the man-made watering hole, a simple dining table, a shaded patio and a sunny elevated terrace allow kids and



Left: East meets West as a wall of Texas limestone forms a backdrop for Javanese furnishings in the dining area. Below: Under an elevated stone terrace an alcove decorated with a mirror mosaic—once the candles are lit the night will be filled with glittering reflections that bounce off the water.



STEVE GUNTHER (3)



ROUGH EDGES

Variegated sweet flag and other low-growing plants sprout from the gravel just as they might on an untended lot. The soft forms and the loose pebbles provide a counterpoint to the neatly manicured boxwood and concrete pavers nearby.

SWEET SPOT

At the center of the patio, the dining area offers views of the house and rest of the backyard. During the day, an umbrella can be added to the table for shade. At night the wall shelters against winds and radiates heat absorbed during the day.

TOUCH OF GLASS

Open or closed, double French doors link inside and out. The outdoor sitting area serves as an extension of the living room and is sheltered from sun and rain by an awning fashioned from a sheet of corrugated metal, a funky Texas touch.

WILD BUNCH

Podranea grows above the curved wall, breaking up the structure's rigid lines and considerable mass. Wisteria and other vines scramble up steel beams and dangle from the pergola to create a sense of the garden in nature's embrace.

grown-ups to hang out together or separately. **STYLE:** Rustic walls of indigenous rock offset new French doors that allow visitors to see the backyard the moment they enter the front door. That irresistible view draws everyone outside, where fieldstones were stacked for the fountain wall and chiseled limestone blocks were used for the wall that curves gently around the table. The floor is poured-in-place concrete with gravel at the edges; the ceiling, a pergola made of steel beams. "We added corrugated metal later so she could sit outside even when it's drizzling," Souders says. "It was a way to get a lot of coverage without spending a fortune." **PLANTS:** Since the owner doesn't have time to garden, Souders and Robertson chose plants that can survive the Texas heat





with little pampering and always look great against the striking new orange-red exterior. Italian cypress, juniper and loropetalum provide screening, as does a 'Tangerine Beauty' crossvine (*Bignonia capreolata*) on a side fence of willow panels. Balls of clipped boxwood are balanced by more natural-looking variegated sweet flag (*Acorus calamus* 'Variegatus') sprouting through the gravel (even though it normally prefers moist sites). Red 'Martha Gonzales' China roses, germander, yaupon holly, ming and foxtail ferns, lamb's ears and dichondra fill the nooks and crannies. **FURNISHINGS:** For a down-home but sophisticated look, Souders designed the bright blue chairs, Big Red Sun's modern adaptation of the classic Adirondack chair. "The dining table and chairs are vintage pieces from Java," she says. "The owner's carpenter father repaired them and retrofitted the table with an umbrella for the dog days of summer." The yellow glider and pink lawn chairs offer a hint of retro. **BONUS:** "The alcove under the stone staircase was always intended as a place for little kids to go play and tell secrets," Souders says. When it was finished with a mirror mosaic, the niche became the next-best thing to an outdoor fireplace. "It's really beautiful lit up at night with candles."

■ *For further information, contact Big Red Sun at 512-480-8008 in Austin, Texas; 310-433-0019 in Venice, California, or see bigredsun.com.*

From left, clockwise: Colorful Adirondack-style chairs top a curlicued mat of woven recyled plastic. A vintage yellow glider makes another inviting seating area. The fieldstone fountain wall comes alive with cascading water, turning the land-locked house and garden into a waterfront property.



STEVE GUNTHER (3)



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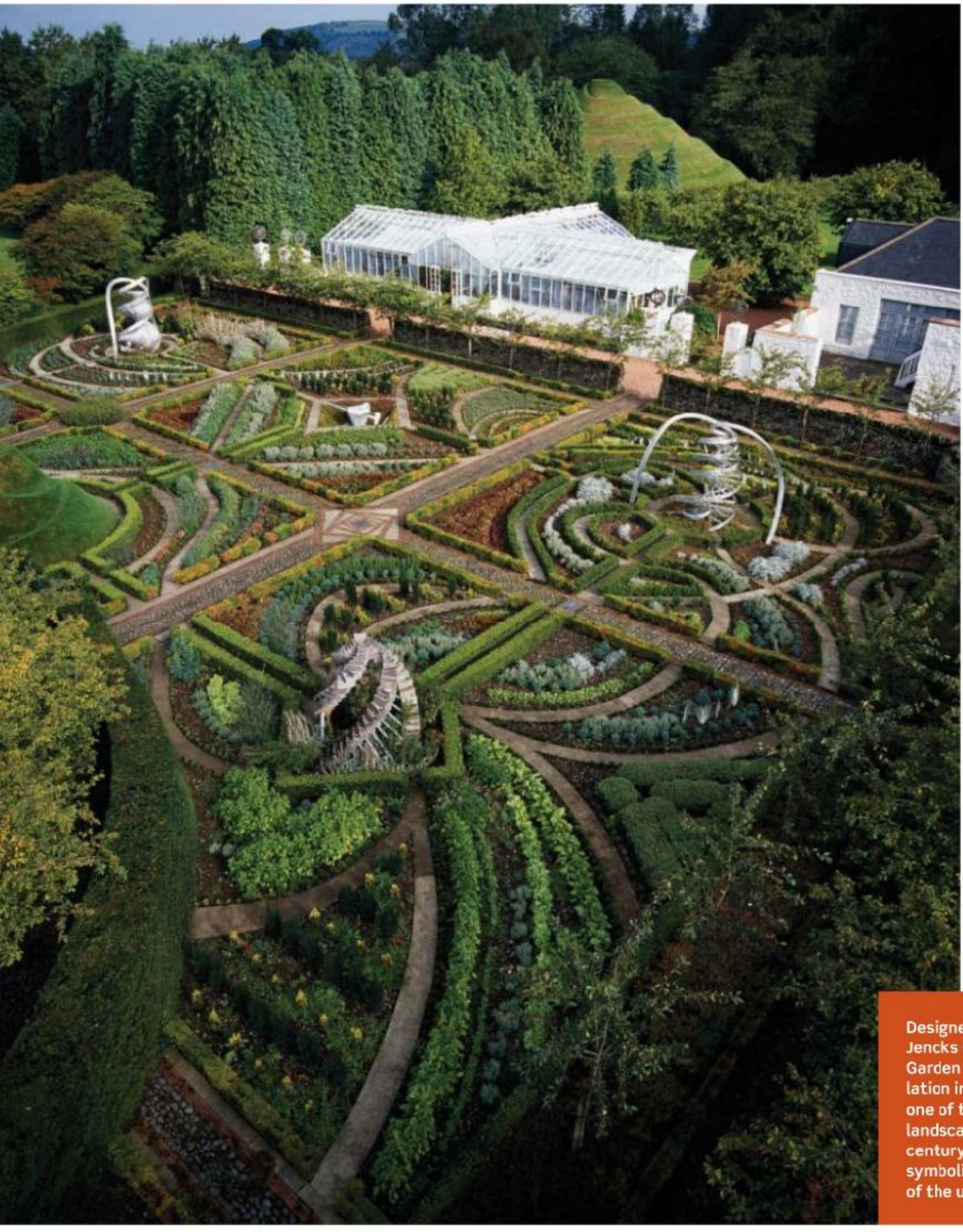
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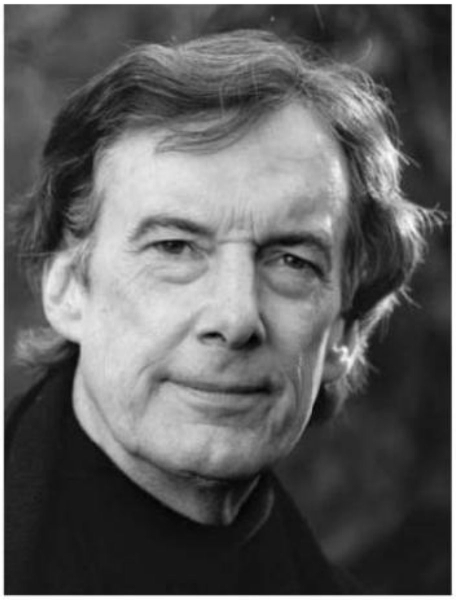
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Garden as Sculpture

Charles Jencks: Postmodern Theory in the Garden

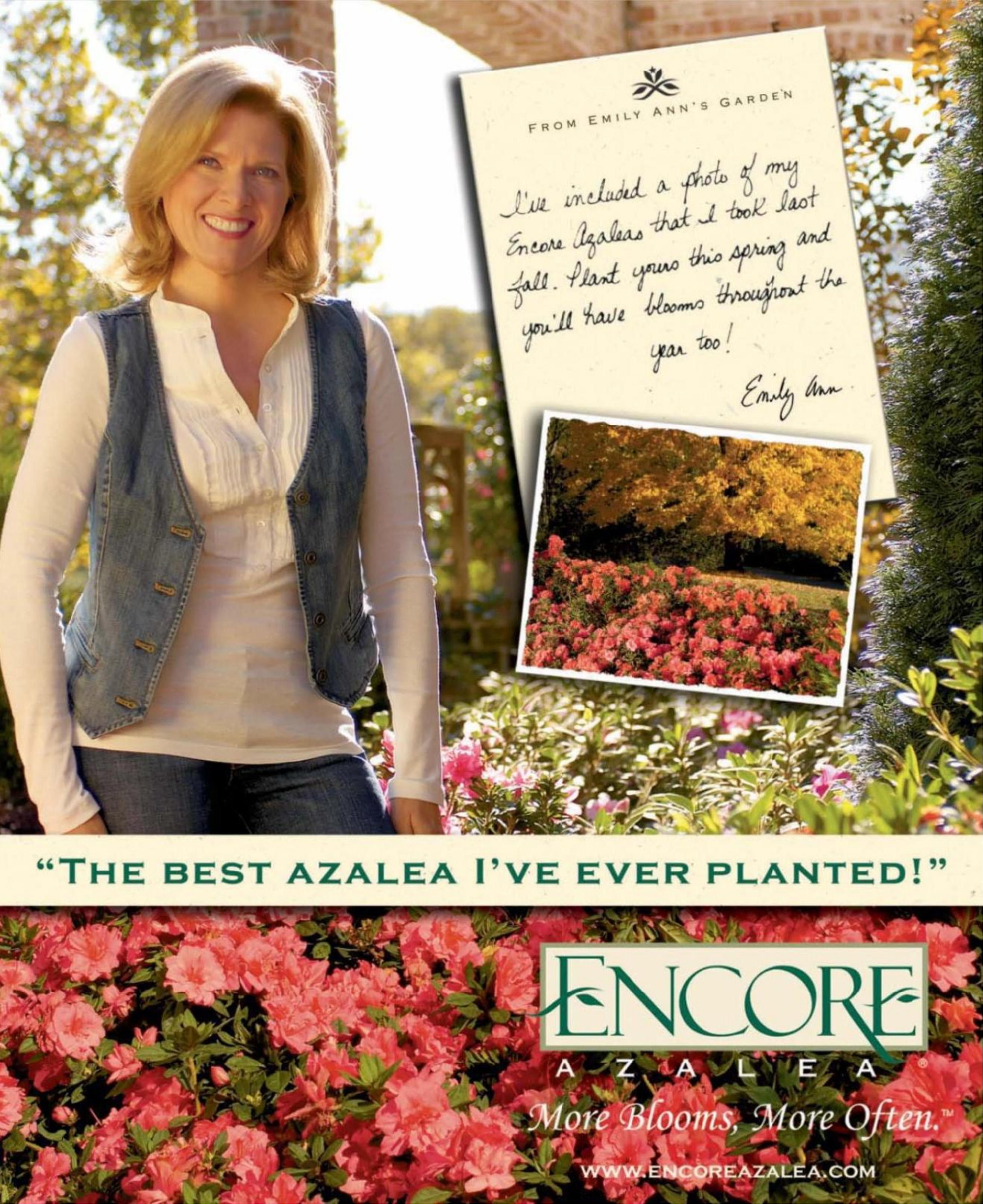


"NATURE IS BASICALLY CURVED, WARPED, UNdulating, jagged, zigzagged and sometimes beautifully crinkly. It never looks like a Platonic temple," writes Charles Jencks, who with his wife, the late Maggie Keswick, began the truly amazing, possibly great Garden of Cosmic Speculation in the late 1980s. A landscape of waves, twists and folds in all its many parts, a garden that reintroduces ornament by linking it to meaningful symbolism, it dictates its magisterial authority over 30 acres of Portrack, the family estate in Dumfriesshire, in southwest Scotland. Artist Robert Irwin's generic definition of a garden: "Sculpture in the form of a garden aspiring to be art," applies perfectly to the



LEFT: MACDUFF EVERTON

Designed by Charles Jencks (above), the Garden of Cosmic Speculation in Scotland (left), one of the most unique landscapes of the 20th century, stands as a symbolic representation of the universe.


FROM EMILY ANN'S GARDEN
I've included a photo of my Encore Azaleas that I took last fall. Plant yours this spring and you'll have blooms throughout the year too!
Emily Ann
"THE BEST AZALEA I'VE EVER PLANTED!"
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Echoing the majestic gestures of the Land Art movement of the 1960s and 1970s, Jencks created earthworks from excavated soil in the shape of a high mound with a double-helix path and a high double wave.

Garden of Cosmic Speculation.

Maggie Keswick, Scottish, from a family with contacts in the Far East, was the author of a major book on Chinese gardens and an expert on feng shui. Charles Jencks, American, was among the first architects and critics to define postmodernism, and went on to become its international leader; he is also obsessed by the new science of complexity that includes chaos theory. Here is his basic view of the design of his garden: "I am trying to symbolize the universe in this landscape. This garden should make you relate to the universe through your senses and your body, even without understanding all the scientific principles."

But the couple began much more prosaically when, taking up an idea from Maggie's mother, Lady Keswick, they hired diggers to carve out a swimming pond for the children in marshy ground on the estate. From this rather domestic notion came one of the most unique landscapes of the 20th century.

To move leftover soil away from an excavation site is pricey, so what to do? Jencks decided it was a perfect time to make dimensional his theories of the universe—in the form of earthworks. What emerged was a 50-foot-high mound with double-helix paths, and a 400-foot-long and 35-foot-high double wave. The double-helix path of the mound is eccentric to the ground beneath, so one goes down to go up, and so on to the top. Jencks draws a parallel between these paths and the dialectical materialism of Marx and Lenin, along

MACDUFF EVERTON

with Lenin's one step forward, two steps back—the notion of fits and starts of energy.

These giant 20th-century earthworks indirectly echo the Land Art movement in the United States in the 1960s and 70s, which in turn were partially inspired by the ancient Indian ceremonial earth mounds of North America, like the huge serpent mound in Ohio's Brush Creek Valley. It can be said that earthworks are the most ancient and the most contemporary sculptural garden elements today.

Jencks has gone some way to explaining the connection between these ancient features and his postmodernist approach to landscape design: "With the breakdown of many cultural systems, like religion, there hasn't been any content to express in the modernist ideology. Postmodernism looks at what content is worth representing, and for the last 20 years or so, I've been looking at different areas of expression."

His landscape, his major area of interpretation, is not only intellectually complex, but everywhere linked with witty and evocative names: Paradise Garden, Black Hole Terrace, Universe Cascade, Maze Brain, Sense of Fair Play Garden, to name a few. In the DNA Garden of the Six Senses, each of the senses is addressed with large DNA sculptures of brushed aluminum, ranging from a Marilyn Monroe-like pair of giant metal lips that represent taste, to a giant flared metal nose surrounded by a bed of thyme that stands as a metaphor for smell.

Since Maggie Keswick's death in 1995 and as a memorial to her, Jencks has been setting up "clubhouses for cancer patients" all over the United Kingdom, called Maggie's Centres. The third of the planned 12 was built in Dundee, Scotland, and designed by the great American architect Frank Gehry. Says Gehry: "Charles is the only designer and architectural writer I know who will go way out on a limb, saw the limb off, fall through the air, grab another limb, and start all over again. That's what I love about him. He's willing to stick his neck out."—**GORDON TAYLOR & GUY COOPER**

To visit the Garden of Cosmic Speculation see gardensofscotland.org. Gordon Taylor and Guy Cooper (see coopertaylor.com) are London-based garden designers who have made two television series for BBC Two and written numerous books, including Mirrors of Paradise: The Gardens of Fernando Caruncho *(Monacelli Press).*





Kentucky Wonder

Beautiful gardens and a wealth of rare plants await at Yew Dell

IN THE ROLLING GREEN HILLS OF KENTUCKY near Lexington lies a 33-acre Shangri-La for anyone with a passion for plants. But more than just a pretty place, Yew Dell Gardens is a working paradise. Originally the private home and commercial nursery of internationally recognized plantsman Theodore Klein and his wife Martha Lee, today the estate is deep into a program of restoring its gardens, displaying a phenomenal array of unusual plants collected by Klein over the course of 60 years, and is committed to continuing Klein's work

Left: Revitalized walled garden behind the main house at Yew Dell Gardens in Kentucky, with fieldstone walls and a millstone fountain designed by original owner Theodore Klein. Top: Plant-breeding programs at Yew Dell include baptisia.

COURTESY YEW DELL GARDENS (2)



Parisian Trellis GAR281

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www.hpotter.com



Above: "Castle" built by Theodore Klein in 1956, originally a pool house. Below: A columnar sugar maple (*Acer saccharum* 'Powhatan') discovered by Klein as a witches'-broom, now 35 feet tall and 12 feet wide.



in plant breeding and evaluation.

Opened to the public full-time last year, this rare gem could have been lost to development if not for a quick-thinking group of local volunteers who formed a board and rushed to raise funds to purchase the property after Klein's death at the age of 93 in 1998. The estate also caught the eye of The Garden Conservancy, which named Yew Dell a Preservation Project (then only one of nine such properties in the country). A 2002 stabilization plan from the conservancy helped steer the estate's future and has given board and staff a base for ongoing rehabilitation work as the grounds are gradually brought back to their former glory. Yew Dell has since been designated a Partnership Garden (one of 13 in the United States). According to executive director Paul Cappiello, having astute board members and recognition by the conservancy have made all the difference in preserving both the garden's physical beauty and its purpose. "It's a delicate balance," says Cappiello, "honoring the history but also having a place that breathes and moves forward."

In the horticultural community, Klein was a heavy hitter. During his lifetime he introduced some 60 plants, including *Chaenomeles* x *superba* 'Cameo', *Ilex opaca* 'Old Gold', *Taxus* x *media* 'Hicks Junior' and the weeping katsura tree *Cercidiphyllum japonicum* 'Amazing Grace'. One of his most successful introductions has been *Cercis canadensis* 'Silver Cloud', a redbud with white-splashed leaves that Klein found in one of his nursery rows at Yew Dell. The plant development program established by Klein is ongoing, and Yew Dell continues to evaluate plants and bring them to the trade. One of the most recent is a St. John's wort with striking blue foliage called *Hypericum* Blue Velvet™. Soon to come are new forms of indigofera and baptisia. Some of the plants under development are recent projects, but Klein also left a wealth of material at Yew Dell that never reached wide distribution.

To have a great eye for plants, to be able to look at a grove of trees or across a block of seedlings and spot one with exceptional potential is a rare gift. And Klein exercised this acumen whether he was in a neighbor's garden down the road or on the other side of the globe. On his extensive travels he collected and traded choice plants with institutions and other plantspeople, eventually amassing over 1,000 specimen trees and shrubs back home at Yew Dell. A contorted European beech (*Fagus sylvatica* 'Tortuosa'), propagated from a plant at Arnold Arboretum, is now an impressive 22 feet tall and nearly 40 feet wide, one of many noteworthy beech specimens. Reclaiming and identifying the extensive collections throughout the property, including magnolias, viburnums, conifers, dogwoods, redbuds and hollies, has become a treasure hunt for staff and volunteers. And

this careful inventory process has provided a glimpse into the creative mind and long-range goals of the original owner—an invaluable benefit to future endeavors.

Though the grounds were essentially a giant laboratory for Klein to test plants, he was not content with merely sticking plants in the ground and taking notes. He arranged his treasures in a series of gardens around his Cotswolds-style home (designed by Klein), both to test their ornamental mettle but also because he had a designer's sensibility and was not satisfied with a hodgepodge of plants or sterile, ordered rows. For example, Yew Dell's Serpentine Garden takes an atypical approach to a conifer collection, combining complementary colors, forms and textures and connecting the vignettes with a ribbon of yew. According to Cappiello, Klein had not only an eye for plants but an eye for design, and he had a masterful way of creating and connecting outdoor spaces. In Klein's gardens science and art dovetail.

Yew Dells' approach has kept Klein's basic design infrastructure in place, though in keeping with the original purpose of the gardens, the content of the beds is constantly changing. The Secret Garden has recently become a display and evaluation area for more than 70 types of hellebores and over 100 hardy ferns. Last year a 3,500-square-foot garden of perennials and shrubs, blending new releases and staples, was added to the estate, created by British designer and plantsman Adrian Bloom. Over 3,000 plants arrived from a dozen states, and 200 volunteers from as far away as Boston showed up on planting day, which is indicative of the special place Yew Dell holds in the hearts of the plant community, locally and far afield.

The estate is a place to experience the beauty of nature certainly, but Cappiello feels education is also a key component, and gardens like the new one by Bloom do double duty as a teaching resource. A lecture program, held in a renovated hay barn, has such horticulture notables on its docket as C. Colston Burrell, Frank Cabot, Gordon Hayward, Brent Heath and Tony Avent.

This policy of reaching out to local and larger communities is a reminder that, although Yew Dell is a window into the mind of an extraordinary person, it is not a museum piece or frozen in time. The vibrancy of the estate is felt from the board and staff to volunteers and visitors. As spaces in the gardens continue to be reborn, past joins present and future in a legacy with unlimited potential.—**JENNY ANDREWS**



Above: A holly allée planted by Klein in the early 1960s with a carpet of pink petals from a nearby *Magnolia x soulangeana*. The *Ilex opaca* 'Klein No. 1' is a variety introduced by Klein's grandfather.

COURTESY YEW DELL GARDENS (3)

Call 502-241-4788 or see yewdellgardens.org.



Here: Canary Island palm and birds of paradise (*Strelitzia nicolai*) add tropical dash to the Mediterranean architecture. Rough-edged steps contrast with smooth patio slabs of Sweetwater stone on the poolside terrace. Opposite: Color comes from pots of citrus, here Meyer lemon with purple nemesia.





TRULY TIMELESS

A MARRIAGE OF CLASSIC MEDITERRANEAN AND CALIFORNIA STYLES WITH COLLECTOR PLANTS FROM ALL AROUND THE WORLD

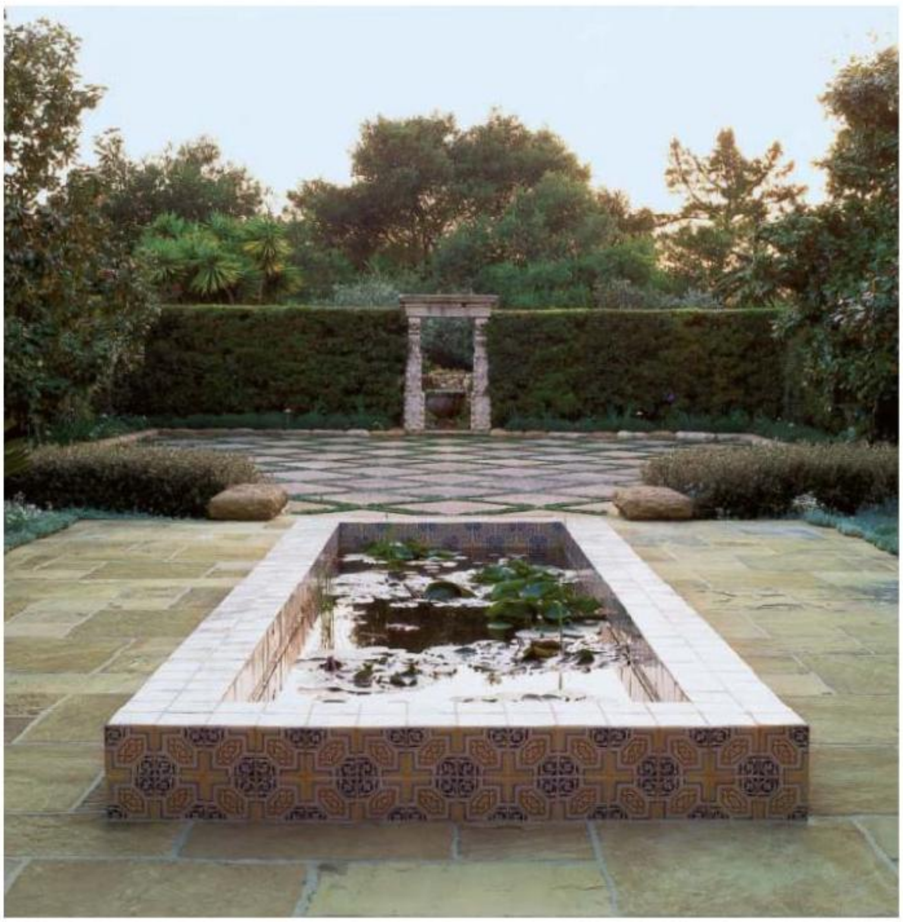
BY RUTH CHIVERS PHOTOGRAPHS BY MARION BRENNER

SIX YEARS OLD, THE GARDEN OF JOHN AND HEATHER MOZART IN LOS ALTOS Hills, California, already has achieved a timeless sense of place and a patina of elegance. The air of maturity comes predominantly from the spectacular collection of large specimen trees that form the heart of the planting. Credit the comfort of the garden to a design that neatly breaks down a large property (three acres) into a series of distinct outdoor spaces that invite strolling, lingering and close-up viewing.

The Mozarts had a very definite vision of the look they wanted to capture with their new house and garden—a Mediterranean style, blending old and new, that worked with the Bay Area climate and the hilly terrain. "We wanted to create an environment that we actually wanted to be in a lot of the time," John reflects.

With the soul of a collector, John had a passionate desire to select a beautiful collection of plants for the new garden. Armed with a list that combined his vision with research in a small library of books, he began serious plant hunting around the state. He says, "You don't just find great trees; you have to track them down." An extensive wish list included nine different palms and the exotic silk floss tree (*Chorisia speciosa*), originally from South America. Many of these unusual trees were not growing in containers; they were field-grown, and it can take months for them to establish.

Good gardens are more than just collections of plants. John credits such successful results to teamwork by the designers, Arcadia Studio, and the contractor, Fox Landscape







Here: A rondel of reclaimed Italian terra-cotta tiles accentuates a focal-point aloe and draws you to the secret side of the garden. Opposite: Formal symmetry defines the front courtyard, its raised pool clad with Portuguese *azulejo* tiles. A stone archway punctuates a run of *Elaeocarpus decipiens*.





Here: Sunset brings an amber glow to a specimen smoke tree, with striped *Phormium* 'Tom Thumb' marking the entrance to a steppingstone path. Opposite: Graceful Australian tree fern (*Cyathea cooperi*) provides filigree shade to a garden off the library, which includes a giant chain fern.

"A SPECIES-RICH UNDERSTORY PROVIDES A LUSH, ALMOST TROPICAL TEXTURE THAT ALSO ANCHORS THE TALLER SPECIMEN TREES"

"LIKE A WALK IN THE PARK—FULL OF AN INTRIGUING MIX OF PLANTS, ARTIFACTS AND PAVING THAT BLEND TOGETHER"

& Irrigation Inc. Arcadia Studio landscape architects Derrik Eichelberger and his partner Carol Puck Erickson acknowledge the complications of the large hillside site. Towering retaining walls and concrete foundations for a swimming pool and the terminating garage structure were already in place. Many specimen trees had already arrived or had been purchased. Eichelberger says, "Dealing with some of the trees was quite a challenge. For example, the silk floss trees have specific cultural needs for full sun and well-drained, humus-rich soil. Magnificent triple-trunk specimens, 50 feet and taller at planting, had to be carefully positioned to frame views and to counterbalance the mass of the house."

The garden's layout includes a series of spaces: formal in front and behind the house; more informal and softer elsewhere. Another design goal was to knit the site together, visually melding large new trees into the landscape, so that the garden looked balanced. A species-rich understory—hundreds of low plants—provides a lush, almost tropical texture that also anchors the taller specimen trees.

Walking around the garden reveals different rooms, each with a different atmosphere. In the imposing entrance courtyard, a raised tiled pool and central fountain evoke a formal Mediterranean style. At the back of the house, a spacious cobalt-blue tiled swimming pool is calmly reflective when not in use, with an infinity-edge waterfall at the far end. A garage that terminates the view of the pool from the house is built from Santa Barbara sandstone with Italian terra-cotta roof tiles that match the main house. A naturalistic pond appears as a lush tropical expanse, densely surrounded by leafy marginal plants against a backdrop of a fine grove of mixed trees, including purple-leaved eastern redbud, *Cercis canadensis* 'Forest Pansy'.

On axis from the front door, an old stone door surround from Portugal makes an inviting portal into a small secret garden—an antique stone basin water feature is an additional lure there. Looking like a fragment of an older garden, this is an area that everyone loves, with its rich texture of succulents. Erickson says, "It makes sense of an odd piece of real estate in design terms. I like the contrast of a formal plan informally planted."

In homage to the fruit orchards once typical of this part of the Santa Clara Valley, dozens of fruit trees (olive, loquat, mulberry, lime, orange) were scattered around the garden and in an informal hillside orchard. Tender plants such as king palm (*Archontophoenix cunninghamiana*) grow close to house walls to benefit from frost protection and partial shade.

Landscape contractor Mick Fox's expertise paid off during installation of the mature specimens—their positioning, soil preparation, drainage and irrigation. Minimizing the trauma for large trees was paramount. Chilean wine palms (*Jubaea chilensis*) near a driveway were dug up, wrapped in burlap, transported by night, and planted into carefully prepared holes as soon as they reached their new locations.

All the created landscape is now barely distinguishable from the natural. The house mass is balanced, neighbors are hidden, and the garden appears rooted in the surrounding rolling hills. Strolling through the garden is like a walk in a park—full of an intriguing mix of plants, artifacts and paving that seem to blend together effortlessly and naturally.

■ *For more information on Arcadia Studio, see arcadiastudio.com or call 805-962-9055.*



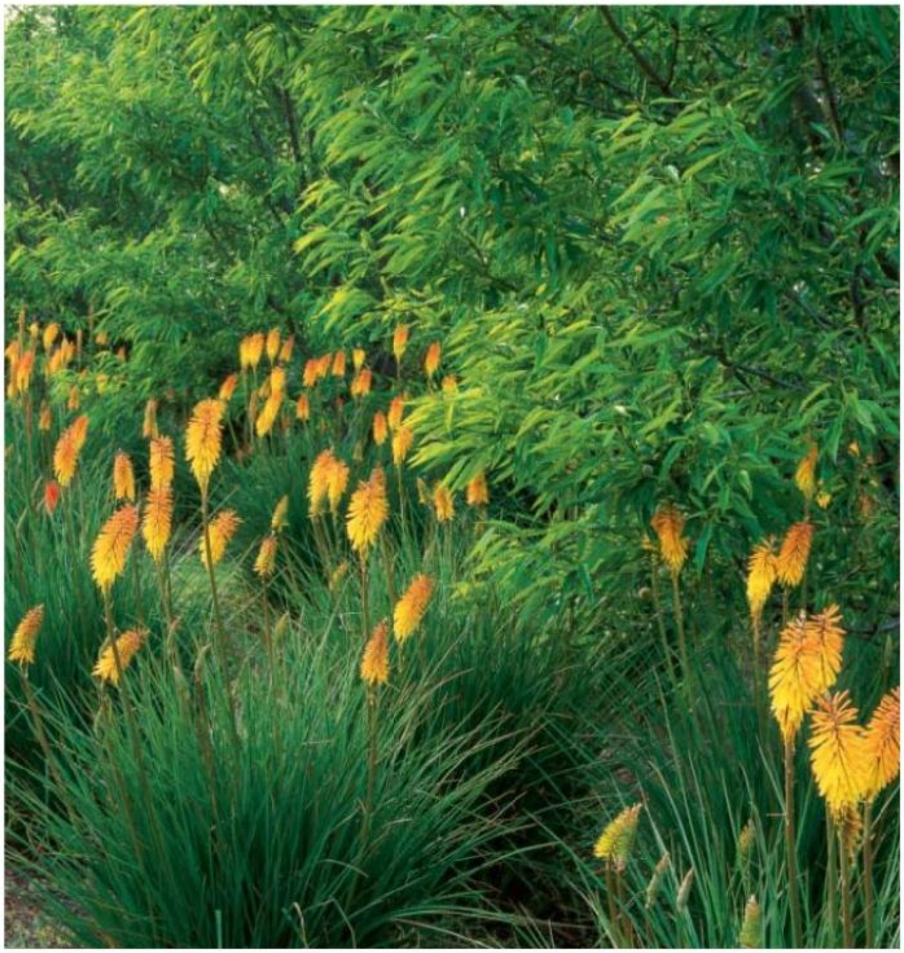


This bucolic scene marries the best of Tuscany and California. Field-grown olives back a curving pergola crafted from reclaimed barn timbers, which support grapevines. A decomposed granite path winds between a bed of California poppies and miscanthus and an informal lawn of mown *Carex pansa*.



Here: Chilean wine palm (*Jubaea chilensis*) punctuates plantings around the pond. Cyperus and cannas make small, lush "islands." Italian stone pines (*Pinus pinea*) have linked to make a canopy over the drive. Opposite: Yellow pokers of 'Shining Sceptre' kniphofia in front of almond trees.





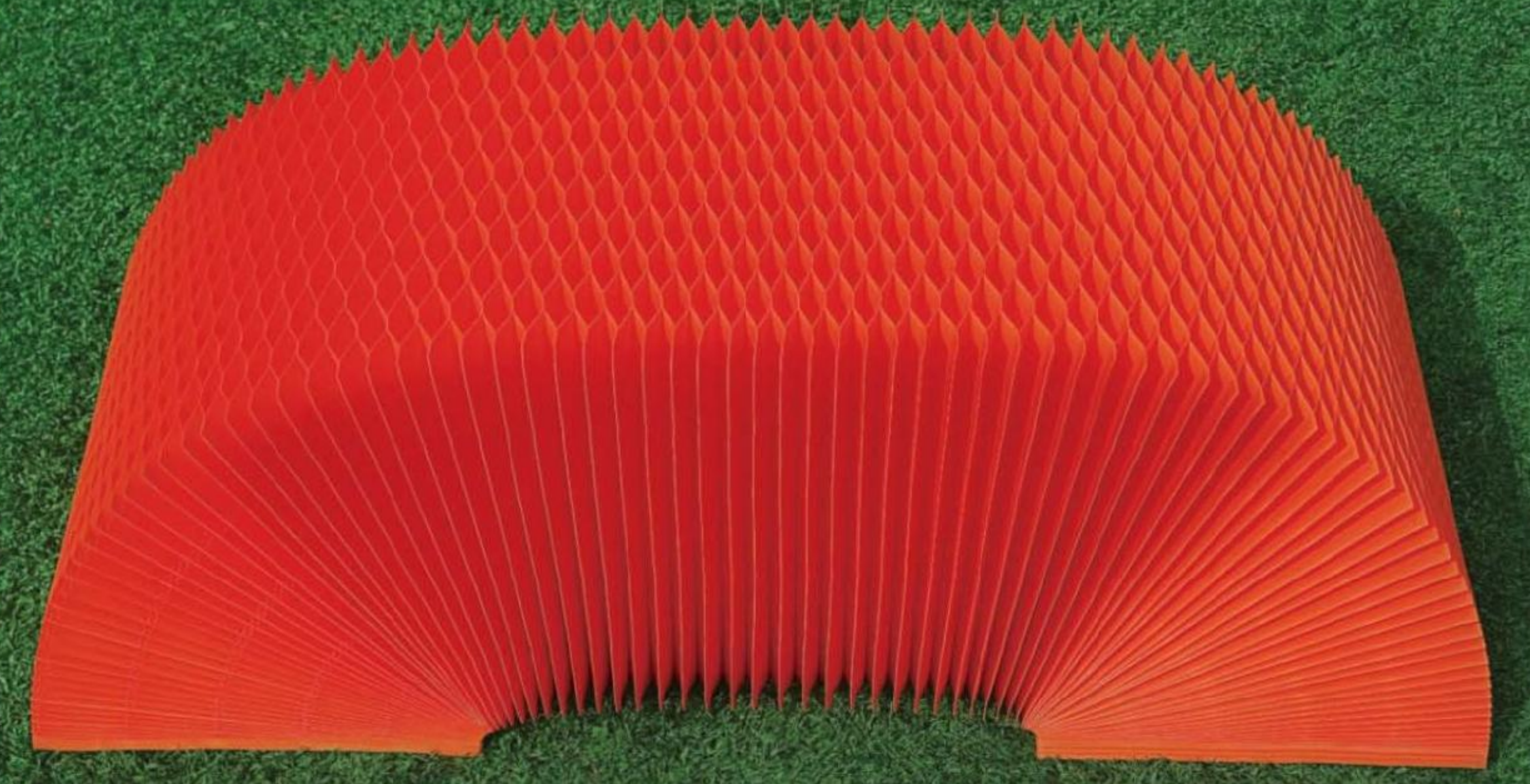
dealing with a big space Designers Eichelberger and Erickson offer some tips on working with a big space:

- Size a large garden down to a human scale that people can relate to. Steppingstones, with their smaller units of paving, offer more flexibility than wide paths. Span a path with a pergola to make it a more intimate route. Large expanses of paving can be softened with turf joints—such semipermeable surfaces also help with runoff.
- Take advantage of dead spaces. Small secret areas of a garden add a sense of mystery and heighten interest. A simple timber arbor or arch is an ideal entry; or create an opening in a fence, trellis or hedge.
- Plant formal areas informally. Traditional axial designs can be planted abundantly with a good mix of plant colors, forms and textures that will grow up to soften the rigid lines of the underlying plan.
- Mass understory plants in large groups under tall trees to "ground" them, making the trees look like they fit naturally into the landscape.



Initially developed from recycled newspapers, the outdoor version of the K-Bench, with its honeycomb structure, evolved in poly-propylene. With the strength of wood, it can now change shape, stand static and, in numbers, slither across a field. From Vange. Available at DOM: $1,798.50. Call 212-253-5969 or see vange.be.

BY DONNA DORIAN. PHOTOGRAPHS BY ANDRE BARANOWSKI



cool stuff

The young lions of design are out to change the face of outdoor furniture. Working to make sustainable materials and ecological principles of production essential to the mix, designers from the world over—Thailand, Scandinavia, the Philippines, Italy, Spain—are slowly forming a global community in which anything can happen. Anything is happening. As designers begin to venture into a new global conversation, ancient techniques are being applied to of-the-moment materials, and native, organic materials are being wrapped around metal frames shaped in mid-century-modern forms. Contemporary art is playing its card, too, and witty new stances on outdoor furniture, some made possible by innovative plastic-molding techniques, increase in number by the year. A sampling of the parade, photographed at The Elevated Acre at 55 Water Street in Manhattan, designed by Ken Smith, points to what's ahead. The results are so cool, outdoor furniture will rule both indoors and out, and this time, it'll be based on a lot more than just attitude.



Made from synthetic resin in a cocoon shape reminiscent of mid-century design, the Alveo chaise and footrest offer presence, comfort—and yet another example of how Italian designers are committed to innovation and humor in outdoor furnishings. From EMU: $6,845 for both. Call 888-502-5749 or see emuretail.com.



Like a still pond after a pebble is cast, the jazzy, calm surface of Ron Arad's stackable Ripple chair, with its fiberglass-reinforced polypropylene shell and stainless-steel base, reverberates with ripples. In white, black and beige. From Moroso: $386. Call 800-705-6863 or see morosousa.com or mossonline.com.



Filipino designer Kenneth Cobonpue discovered an alternative to modern Western furniture design when he began reinterpreting ancient weaving techniques that relied on local organic materials. His Yin Yang chair, hand woven with Hularo, points the way to a new global style. From Janus et Cie: $1,895. Call 800-245-2687 or see janusetcie.com.



Committed to risk-taking, stylish outdoor design and green ideas, the Spanish firm Gandia Blasco is taking the United States by storm with pieces like the portable Farol candle lantern. In a range of sizes, shapes and colors. From Gandia Blasco: $425 to $690. Call 212-421-6701 or see gandiablasco.com.



Groovy, and suitable for indoors and out, the Sunglass table stands as an index of the rise of outdoor furniture design—and of the influence of Thai designers on the current scene. Made from stainless steel and acrylic. From Jane Hamley Wells: $1,700. Call 773-227-4988 or see janehamleywells.com.



Using an invasive Asian vine, Andrew Sribyatti weaves this chair on wire, jamming on the skills used to weave baskets, fishing nets and ropes in Thailand. Each one-of-a-kind Mouth has it all: innovation, style, durability and sustainability. From PIE: $2,000. Call 786-543-3037 or see projectimportexport.com.



Assuming the pure form of a chair, the rubber-over-steel-frame NON chair, pointing to the fresh direction of contemporary Scandinavian design, quickly landed in the Museum of Modern Art's collection after it was first designed in 2000. By Källemo, from Hightower Group: $455. Call 212-725-3509 or see hightoweraccess.com.



Low to the ground and big enough for two, the Asian-inspired Wara Bed is distinguished by its overscale dimensions. In woven resin over a powder-coated metal frame, it's a multi-tasker: Use it as a chaise, bed or sofa. By PE Collection, through Lifeshop Collection: $1,915. Call 305-751-0775 or see lifeshopcollection.com.



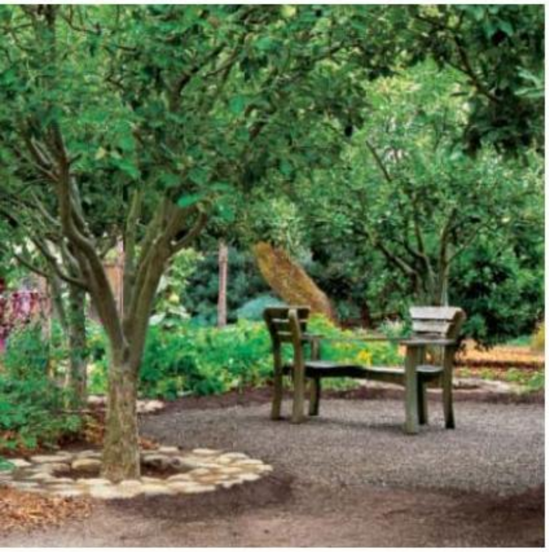
Below: Lena Hahn-Schuman, head gardener of the potager at Stone Edge Vineyard in Sonoma, California, holds just-picked yellow and orange heirloom carrots under a bower of heirloom morning glory 'Grandpa Ott's'. Right: A willow-encased arbor of gourds arches over a path edged with nasturtiums.

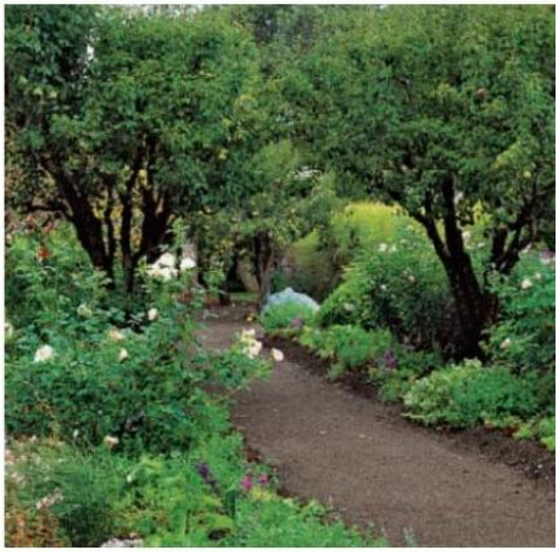
the good life

Beautiful design and organic farming go hand in hand in an ornamental potager in Sonoma County, California



BY DONNA DORIAN PHOTOGRAPHS BY MARION BRENNER








SMALL-SCALE ORGANIC FARMERS LIKE LENA HAHN-SCHUMAN, HEAD gardener of the ornamental potager at Stone Edge Vineyard in Sonoma County, California, have been making a difference. By supplying local farmer's markets, and in Lena's case the La Haye Café in Sonoma, they are working to put nutrients, flavor and beauty back into the food we eat every day.

A well-known educator on organic farming and an award-winning gardener, Lena oversees a garden laid out nine years ago by one of Sonoma's leading garden designers, Roger Warner. Although Warner put his signature on the garden when he oversaw the design of a dramatic dry creek bed that separates the kitchen garden from the expansive vineyard just beyond, and though he still acts as an advisor to the garden, it is Lena who was asked by the homeowners to design and maintain an organic kitchen garden. Doing what Roger calls her "Lena Magic," she grows herbs, fruit trees and vegetables—yellow 'Kinbi' carrots, 'Golden Queen' tomatoes, heirloom 'Antohi Romanian' sweet peppers that ripen ivory to yellow to orange and red—for their excellence of taste and aesthetic value.

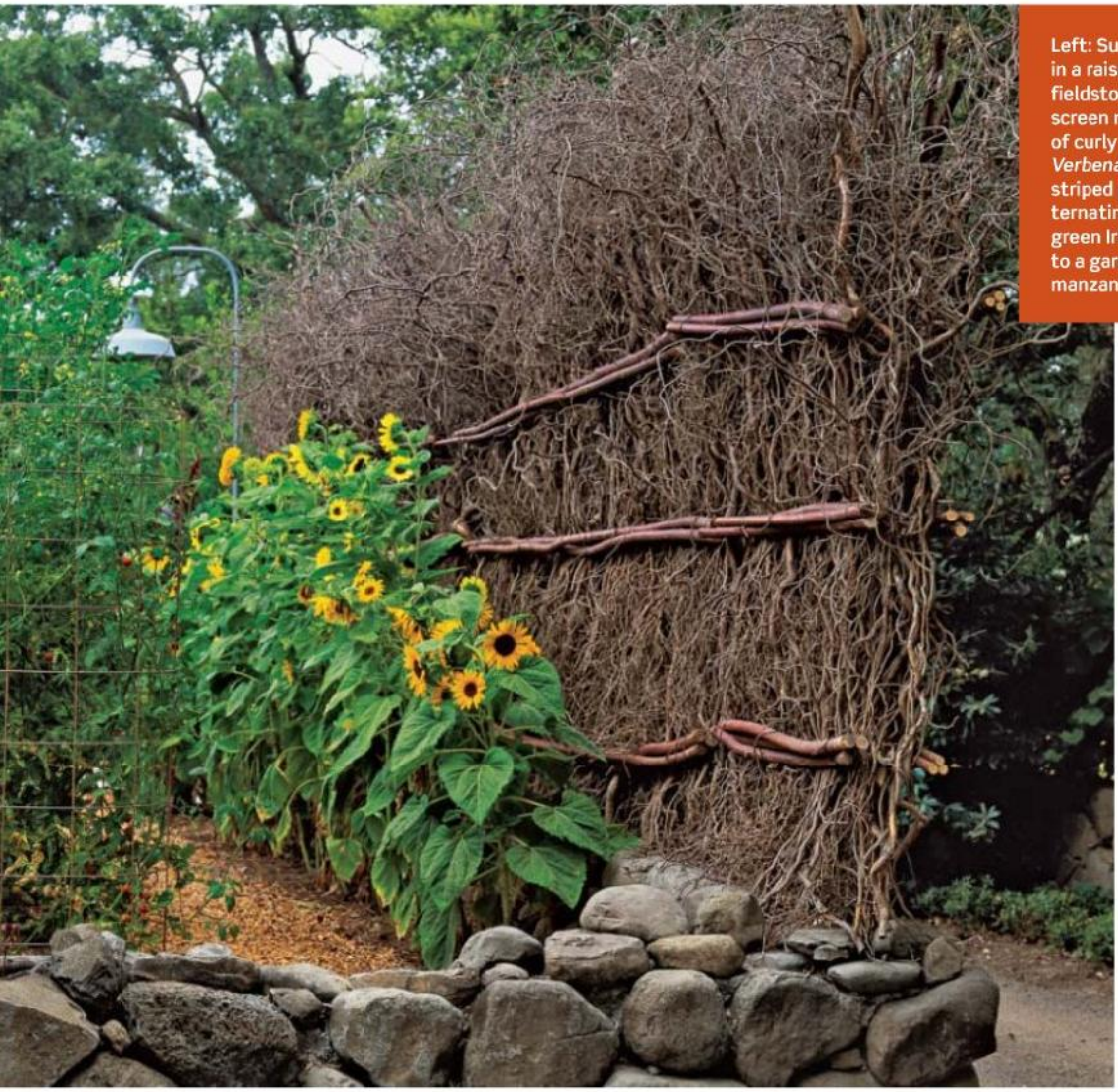




Here organic and ornamental principles go hand in hand. Every winter Lena plants a cover crop of fava beans, tilling them back into the soil in spring to replenish the soil with nitrogen, and adds feather meal to the manzanillo olive trees that later in the year are harvested for organic Stone Edge

Clockwise from top left: A round of apple trees; peppers and purple basil growing up tripods; the path to the main house; a handcrafted faucet and stone sink; the dry creek bed; the harvesting of a border of rainbow chard. Above, left to right: *Miscanthus sinensis* 'Morning Light' and *Verbena bonariensis* under a fruiting Bartlett pear. Colorful *Canna* 'Tropicanna' is the focal point of the side garden.

Instead of growing vegetables in rows, I designed curved paths and planted vegetables not only for their excellence of taste but for their aesthetic value—LENA HAHN-SCHUMAN



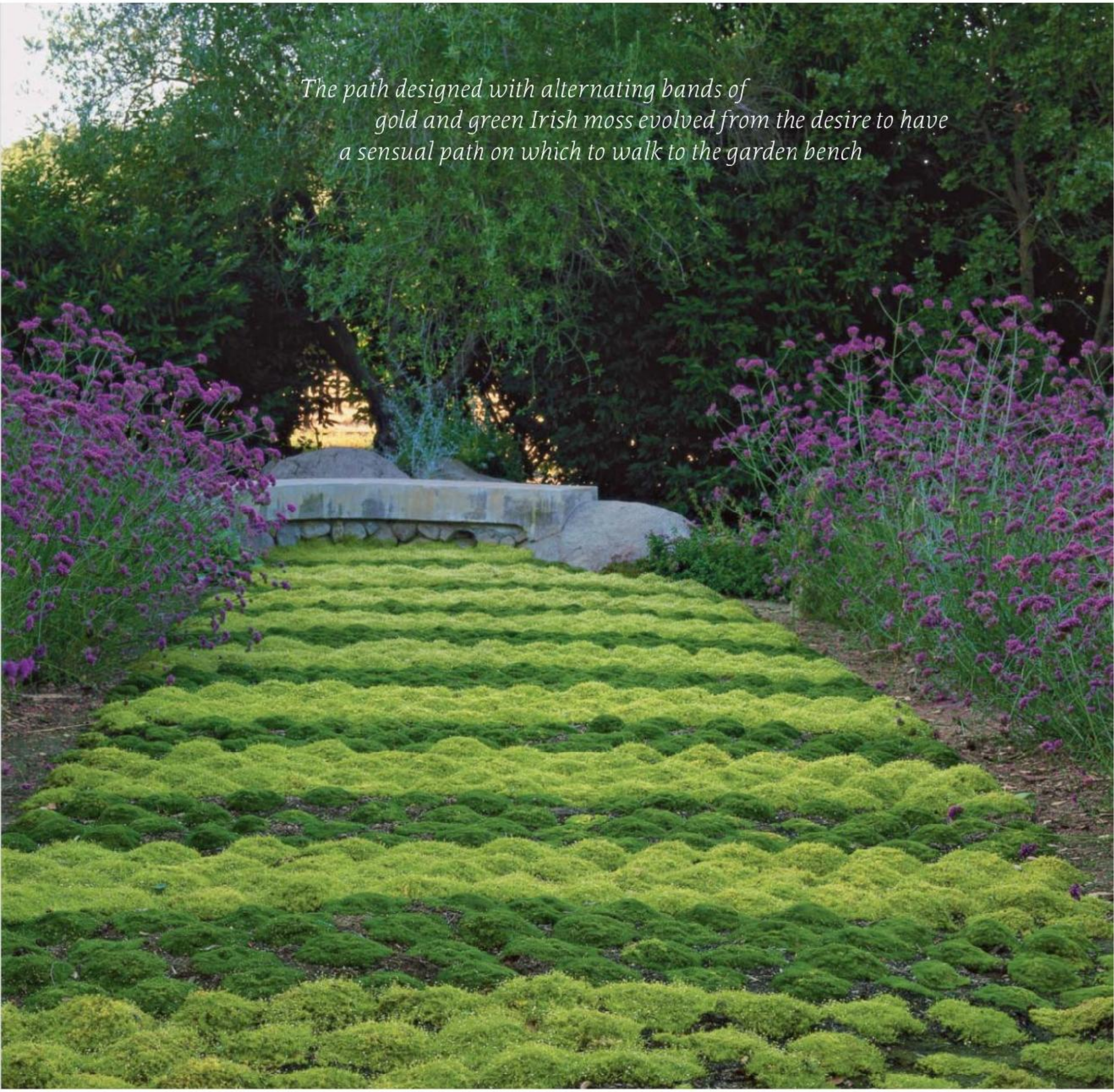
Left: Sunflowers planted in a raised bed built with fieldstones stand against a screen made from branches of curly willow. Right: Purple *Verbena bonariensis* flanks a striped path composed of alternating bands of gold and green Irish moss that leads to a garden bench under a manzanillo olive tree.

olive oil. She tends to frost-tender citrus trees in comely cement pots made by stone mason Pedro Castillo, which act as passive heat collectors, protecting the roots on cold nights.

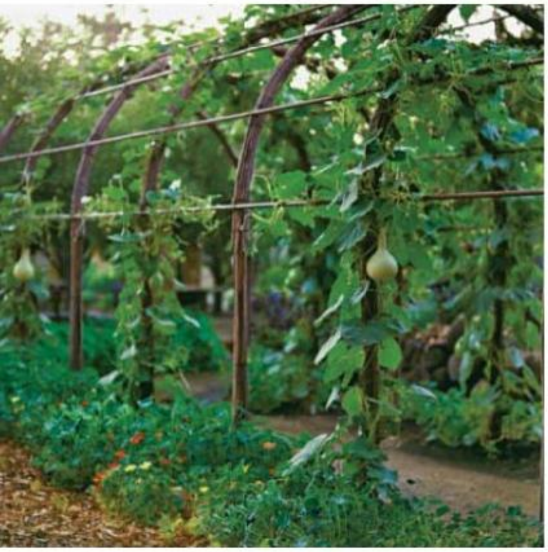
Although on one hand, the garden is certified by California Certified Organic Farmers, on the other, Lena has constructed architectural elements throughout the garden to tame the wild. Willow supports hold bushy vines and runner beans; an arbor displaying bulbous gourds suggests a witty piece of installation art; a fantastical willow screen separates the tomato garden from the road. The results compose a tantalizing, aromatic entrance to the main house, where the homeowners host parties and stroll through the gardens.

It's a testament to Lena's abilities that she has transformed what was a meadow into such lush and fertile grounds. Right from the start, she swerved from the traditional kitchen garden layout with parallel straight rows, and designed curved paths that point to unexpected vistas. Translating formal garden design principles to the language of the ornamental potager, she created borders, traditionally edged with boxwood, with thick beds of parsley, nasturtiums or Swiss chard. At the owner's suggestion, a Greek Revival garden shed doubles as a folly, while nearby she surrounded a romantic tête-à-tête bench with a round of apple trees, their white blossoms fluttering from their branches in spring. "Today organic gardening is not only an imperative—it's an enriching way to live your life," says Lena. She just may have the most important job in the world.

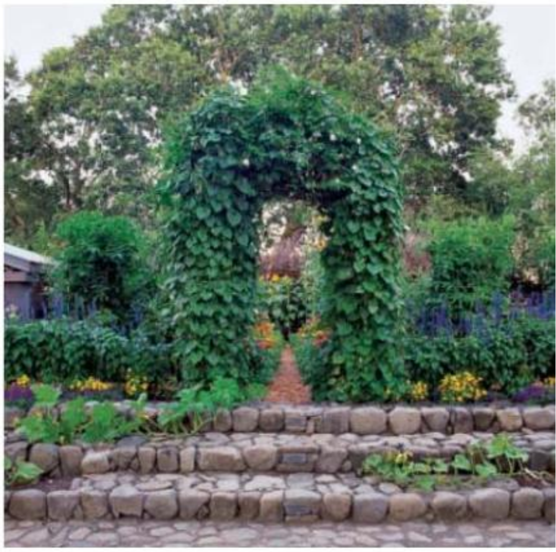
■ *For more on Lena Hahn-Schuman or Stone Edge organic olive oil, call 707-823-5206, or e-mail sunflower2467@comcast.net. For Roger Warner, call 707-337-5267 or see rogerwarnergardendesign.com.*



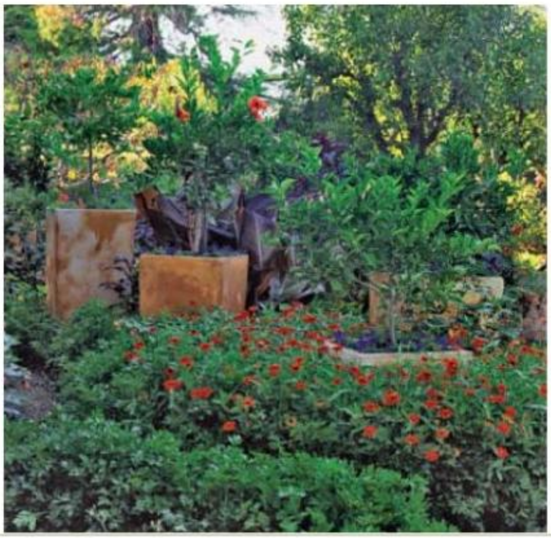
The path designed with alternating bands of gold and green Irish moss evolved from the desire to have a sensual path on which to walk to the garden bench





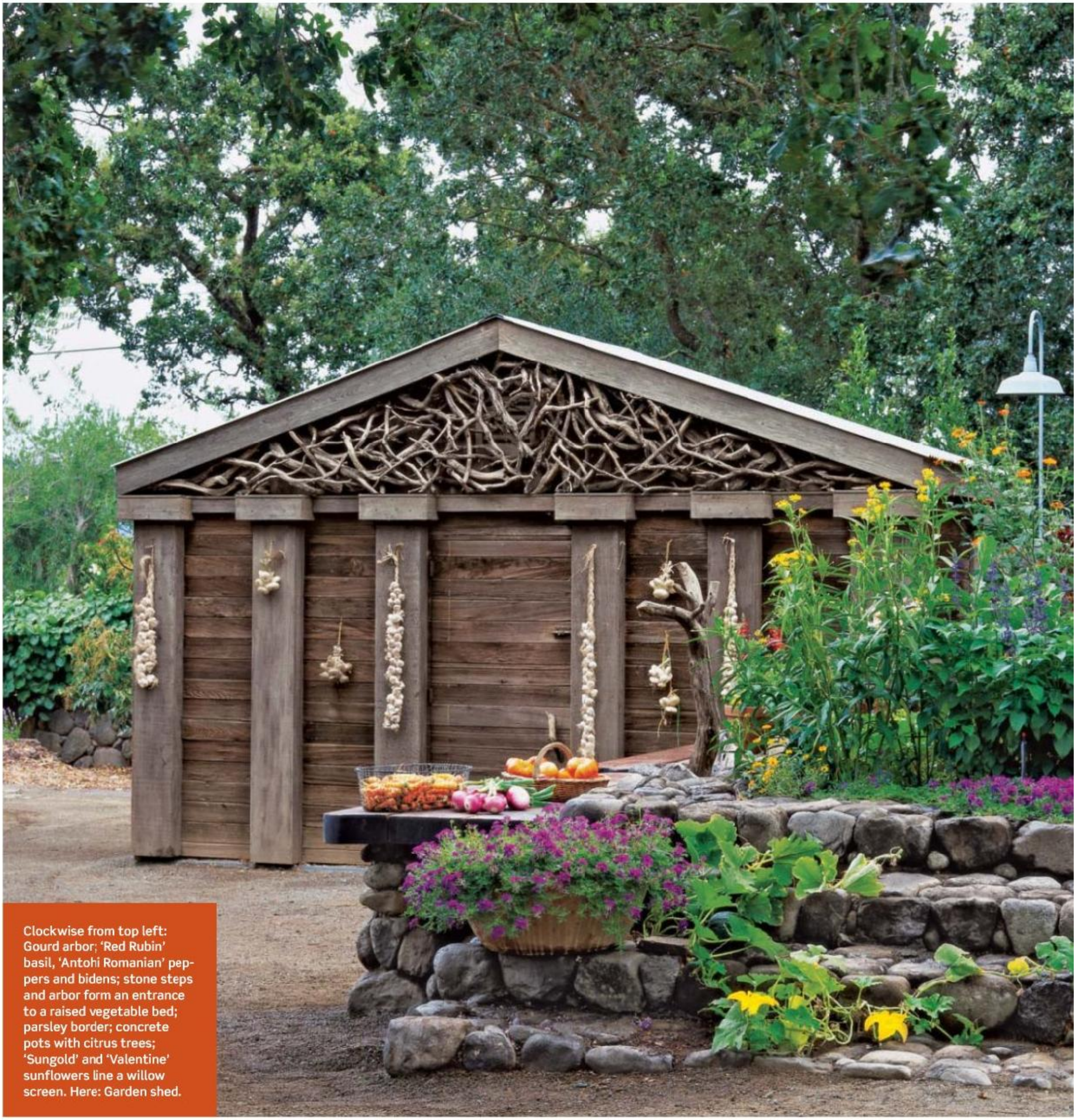








lena magic: Ten design ideas for a good-looking organic kitchen garden from Lena Hahn-Schuman. ■ Create borders with vegetables and herbs like parsley, nasturtiums and Swiss chard. To ensure thick, continuous borders, grow plants from seed in a greenhouse and plant only the healthiest seedlings at equal distance from each other. ■ Build a stylish garden shed that doubles as a folly. Place it conveniently in the garden but also where it creates real presence in the landscape. ■ Wrap metal arbors with willow branches. Plant vines or runners like zucchini or gourds at their feet. ■ Design tripods to support pepper plants. Pepper branches tend to be brittle, so as the peppers ripen, the stems often break unless they are supported and tied in. Inter-plant peppers with purple basil. ■ Create a willow screen made from curly willow branches wired to uprights. ■ Create a raised bed at least two feet above ground and build steps up to it. An archway covered with vines and roses can act as a door. Build walls with tall flowering plants such as sunflowers. ■ As the land is cleared, harvest any field-stones and use them to build walls and steps. ■ Use thick cement pots as passive heat collectors, which will protect tender plants on cool nights. Adding copper sulfate to the cement once pots are formed but still soft creates colorful blue veining. ■ Design a sink from carved stone. Surround a gnarled branch with a spiral of copper tubing for the spout; design the handle from a stone. ■ Color-coordinate the garden by choosing vegetables whose colors are repeated throughout the garden.



Clockwise from top left: Gourd arbor; 'Red Rubin' basil, 'Antohi Romanian' peppers and bidens; stone steps and arbor form an entrance to a raised vegetable bed; parsley border; concrete pots with citrus trees; 'Sungold' and 'Valentine' sunflowers line a willow screen. Here: Garden shed.

BY EMILY YOUNG PHOTOGRAPHS BY STEVE GUNTHER



Here: Epidendrums pack a planter backed by colored glass. Top right: John Chase's front yard is a 50x20-foot kaleidoscope of greenery, glass, gravel, wood and water. Dymondia is part of the graphic ground-plane grid and photinia and blooming dianella form a sidewalk scrim. Below right: The lodgepole fence edged with bromeliads.



front to back

This West Hollywood front garden adds pizazz to the street while making room for partying in private

WHO BETTER THAN URBAN DESIGNER JOHN CHASE TO PRACTICE WHAT HE PREACHES? HIS OWN GARDEN DOESN'T just suit his taste for vibrant color and minimalist design; it also demonstrates that creativity can flourish in the face of city regulations. Five years ago, Chase bought his 1920s duplex in the Los Angeles-area municipality of West Hollywood, where he oversees the review of new development for quality and conformity to city code. He wasn't crazy about the architecture, but since he didn't have money for a major remodel, he focused on the landscape instead. "Gardens are not cheap, but they're cheaper than architecture," he says. "If I couldn't afford to make a first-class house, I could make a first-class garden." Chase and Los Angeles landscape architect Katherine Spitz, a longtime friend, envisioned a series of modernist indoor-outdoor rooms to replace the tired front lawn and oppressive concrete driveway that wrapped around the house and back to the old garage. "This is an eclectic city," Chase explains. "Matching the garden to such a modest house was not necessarily the way to go. I wanted to make a statement." Spitz's design appeals to the senses while animating the garden with the movement of foliage, sunlight, wind and fragrance. But because she knew Chase would insist on following the letter of the law, this meant finding imaginative ways to work within West Hollywood guidelines concerning exterior materials, fences, driveway accessibility and more. "The goal was something done economically yet high profile," Spitz says. Chase's front yard is open to the street but artfully screened by syncopated layers of plantings, hot-hued laminated glass and see-through lodgepole fencing that Chase describes as "Twiggy meets Donald Judd." From the new French





Elements of fire and water meet in this outdoor fireplace with reflecting pool designed by Katherine Spitz—she was inspired by a Frank Lloyd Wright fireplace for Hollyhock House in L.A.; ceramic globes by friend Philip Johnston. Right, from top: Bench under an old lemon tree. Chase (far right) and guests. Papyrus, a ceramic sculpture and foxtail fern accent a corner.





law of the street Regulations vary from city to city, of course, but smart design choices can improve a garden while keeping homeowners on legal ground.

■ **FENCES:** Where a taller fence is required to be more open, the increased visibility is an opportunity for greater social interaction with neighbors. Use vertical metal bars the way Chase used his lodgepole stakes, Spitz says, or plant a trellis structure with a vine to create a living, semi-permeable fence.

■ **WALLS:** Unlike walls made of concrete block and stucco, those fashioned from less common materials can produce a more custom look. Spitz suggests steel plates or I-beams slotted with wood panels for privacy, or sheets of translucent glass or polycarbonate that allow light to pass through.

■ **HEDGES:** Any number of plants can serve as a hedge, depending on its intended purpose. Need to block out an unsightly view? Consider dense shrubs such as Carolina cherry laurel, Italian buckthorn or *Ligustrum japonicum* 'Texanum'. Want only the suggestion of a barrier? Try photinia, as Chase and Spitz did, a clumping bamboo, *Pittosporum tenuifolium* or other loose and lacy plants that allow selective viewing.

■ **DRIVEWAYS:** To preserve vehicle access to a backyard garage, transform a driveway into usable space with planters and furniture that are not built in. Spitz notes that wheels or casters will keep everything conveniently mobile.

■ **DRAINAGE:** Permeable paving allows rain and irrigation to soak in, preventing polluting runoff. Spitz recommends planting a groundcover between driveway strips or installing precast concrete pavers with openings for turf. To capture large amounts of runoff, include an underground cistern.

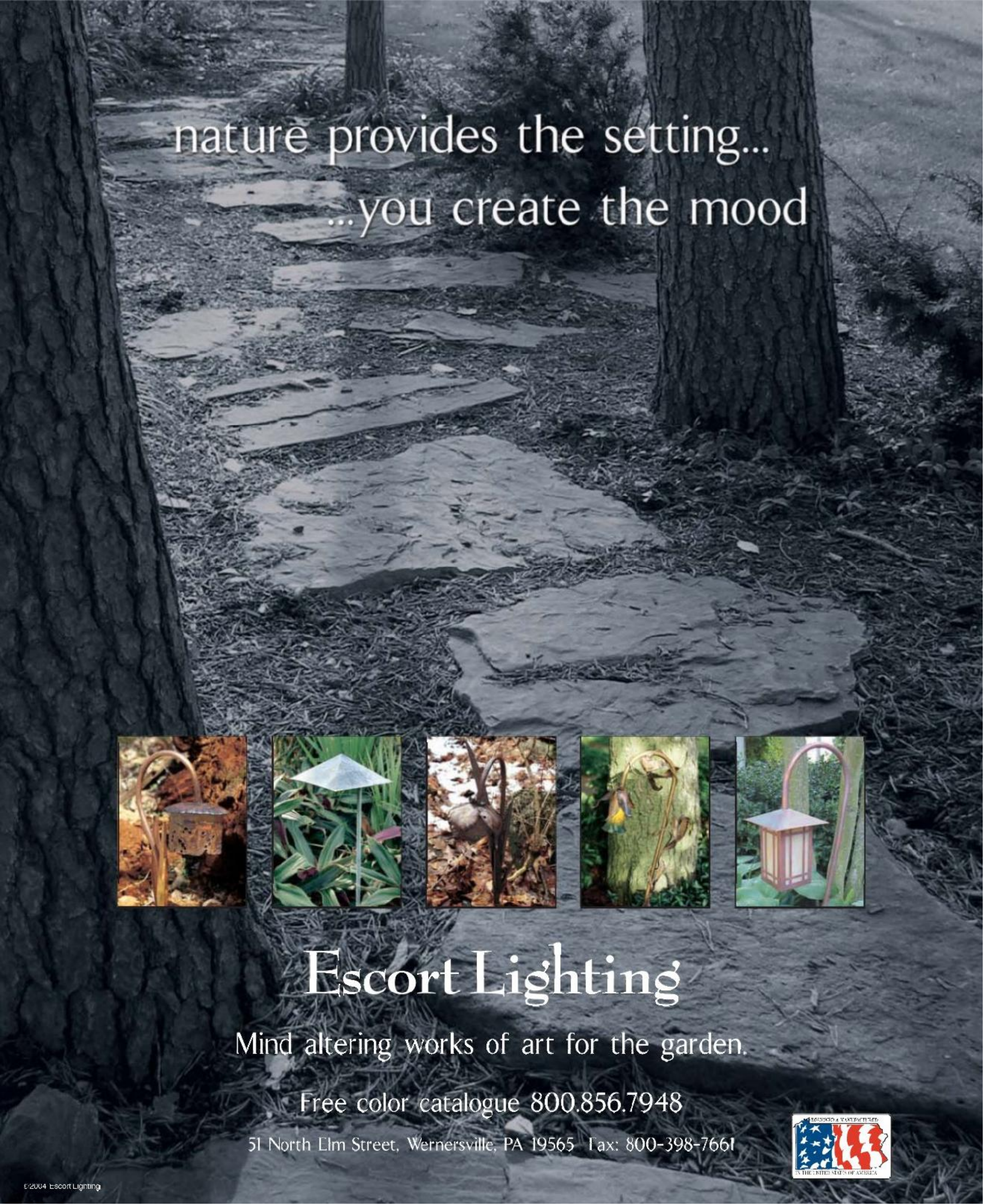
doors in his living room, he plays peek-a-boo with passers-by through a stand of Mexican weeping bamboo, a row of fiery epidendrum orchids and a hedge of photinia. Outside, he can sit on a bench surrounded by a persimmon tree, Douglas iris and papyrus while contemplating the quilt of slate gravel, redwood planks, concrete paving and dymondia at his feet. Or he can gaze into a raised pond of aquatic plants and koi. On the side of the house, Spitz and Chase tore out the drive and turned it into a gravel corridor. The perfume of oranges and roses mingles with aromatic California natives *Salvia clevelandii* and *Artemisia californica* on the south wall, while dwarf pittosporum in containers forms a portable parterre. Because the city required the backyard garage to remain accessible to vehicles, the space is all patio with tipuana trees and benches at the perimeter. Some concrete was removed; the rest was scored to resemble the front-yard paving. At night, a combination fireplace/reflecting pool/bench becomes a focal point.

As plants either take hold or don't, Chase has plugged in new experiments, including dwarf philodendron, blue-berried dianella and night-blooming cactus. In this way, the landscape is a work in progress, shape-shifting from season to season. "John is into odd plants, and he's willing to try things no one else would think of doing," Spitz says. Today, while Chase's duplex still awaits its makeover, the garden is as he wants it. All the better that Spitz's design played by the rules. Says Chase: "I want to be an example of doing what I ask other people to do."



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PLANT HUNTER BY DAN HINKLEY

The Reluctant Colorist





Deep red and near-black poppies and dianthus in a border at Hadspen House in England, the work of contemporary colorists Nori and Sandra Pope. The relative rarity of such shades in nature is key to their desirability.

CLIVE NICHOLS

FIRST OFF, I AM GOING TO TELL YOU THAT I RE-coil from the thought of using a color wheel and abominate the Monday-morning quarterbacking of color analysis in the garden. I am not a colorist, though some of my best friends are. Secondly, I am a liar. Though the design of my garden is built upon an intuitive appreciation for visual balance, rhythm, texture and structure, the effects of pigment continue to drive the process.

A reaction to color results from a chemical-electrical stimulation of our gray matter, which conjoins with stored associations and memories. It should be obvious that color preference is an idiosyncratic experience tainted by inchoate theories repeated so many times they are believed to be true. Hence my denial of being a colorist. Although I am. As are some of my best friends.

So why is it that the pleasure centers of my brain become so aroused when I gather up the photons of ruby and maroon and near-black? After all, the armband associations of these tones are more lugubrious than joyful. My good friends Nori and Sandra Pope, who took the borders of the walled garden at Hadspen House in Somerset, England, to the vanguard of modern-day color harmonies, succinctly untangled the multiple meanings of this wedge of the spectrum in their book *Colour by Design*: "As with red ... plum and purple have long been associated with wealth and opulence, Empire and Papacy ..."

If it is true that perceived value comes from scarcity, then it is logical that the burgundy and crimson dyes—rare in nature—were reserved for the upper crust. Equally rare in the floral kingdom are the blue-reds, purples and near-blacks, whether in flower or foliage, and assuredly it is from this general paucity that the provocative need to possess them arises.

I am not alone in favoring the solidity, as well as the translucency, that burgundy brings to the garden. In the maritime Pacific Northwest, as in England and Ireland, our relative coolness sustains these colors throughout the summer, whereas they tend to deflate in effect in hot regions. Perhaps, too, our platinum-clouded skies make this spectral range seem more regal and less mournful. It seems by assimilating silvers and whites into the same visual frame as the purple-reds, this queenly effect can be further accentuated.

Before the garden first comes the color

of the house. In our case, it was a swatch we had plagiarized from a seaside chapel near Bridgehampton, Long Island, and the stain (by Cabot) that ultimately delivered the goods was called Plum Island. The house makes a low, extended stroke of damson across a seaside bluff, so repeating and leavening the same color throughout the landscape was an instinctive response. The possibilities were hardly limited—the inventory of purple-leaved plants is large and ever-increasing. Few if any of these exist in nature, but instead have been found over numerous years as mutant seedlings or branch sports. Arguably, one of the most commonly encountered of these mutations is the purple-leaved plum 'Thundercloud' introduced in 1937 (*Prunus cerasifera* 'Thundercloud').

Like all other plants with claret foliage, the leaves of 'Thundercloud' have a standard allotment of chloroplasts—the stuff of green—though masked by an aberrant overproduction of anthocyanin—nature's crimson pigment meant to make flowers and fruit more noticeable to passing pollinators and seed dispersers. And to perhaps the most efficient disperser of all: the gardener.

As well-known as 'Thundercloud', but with less bulk and more refinement, is the purple smoke tree, *Cotinus coggygria* 'Royal Purple' (hmm, that regal thing again). I have planted three in the well-drained soils of the front bluff where, during early mornings and late afternoons in summer, the shrubs transmute to the effect of a Malbec held to candlelight. A smog of pink panicles cap the branches in summer while providing an apt common name.

In the same visual corridor as the cotinus, a foreground carpet of *Convolvulus cneorum*, a low, mounded evergreen species of morning glory, provides the diamond to the crown. Its salient feature is its cloak of reflectively silvered leaves, although a long progression of white flowers opening from candy-striped buds makes a significant contribution. *Loropetalum chinense*, an evergreen member of the witch hazel family from China, likes it hot. In recent years, a bevy of seductively black-purple-foliaged cultivars have been introduced, though it is primarily the Southeastern and Gulf states that can take full advantage of them. 'Sizzling Pink' is a particularly good selection with purple-pink foliage and a spidery sizzle of pink flowers. Large boulders in my garden stash a few added degrees of warmth for our cool summer evenings and, because of this, I am at last able to cultivate this shrub. In a spot with full frontal views from the house, it is placed to provide structure during the winter while being the first of numerous quasi-randomly tossed pebbles of purple throughout the garden.

Placed close to the loropetalum, to turn up its volume a notch, is an evergreen shrub that currently I count among my favorites. Currently, I say, as after a cold and sodden winter in the Pacific Northwest, it remains unblemished. *Olearia* x *mollis* is a compact creature with pleasing olive-silver foliage.







From left to right: Silver and purple foliage from Dan Hinkley's color palette—*Convolvulus cneorum* makes a low silver mound; smokebush *(Cotinus coggygria 'Royal Purple')* is an old standard; new favorite *Pittosporum tenuifolium* 'County Park Dwarf'; *Teucrium fruticans* is a useful "evergray" shrub.

In midsummer, it opens its clusters of white daisy-like flowers and fills our garden and living space with the delicious, Mexican-beach fragrance of coconut oil.

Flanking a trio of the splendid silvered-foliaged *Buddleia loricata*, a butterfly bush from South Africa is, in my estimation, the crème of purple evergreen shrubs. Years ago, I was given a rooted cutting of *Pittosporum tenuifolium* 'County Park Dwarf' by Dr. Jack Elliot, a well-respected plantsman from Kent in England. He suggested I give it a try, telling me it was the hardiest and darkest-foliaged of all known variants.

Several years later, I could not agree more with Dr. Elliot's assessment, finding this dense rounded shrub, to less than three feet in height, lends itself superlatively as a tall groundcover in full sun. The foliage is of the same quality as the skin of eggplant—deep, sensuous and glinty. In early spring, the new growth emerges a curious lime green providing an intriguing contrast to the old growth, then developing its midnight tones for the remainder of the year. It is particularly handsome in association with the deep blue, summer orbs of *Agapanthus* 'Stormcloud' as well as the aforementioned silver buddleia.





LEFT TO RIGHT: ROB CARDILLO (2); ANDREA JONES; MARIANNE MAJERUS

Herbaceous plantings for both foliage and flower can provide an opulence of effect in this same range of colors. *Dahlia* 'Bishop of Llandaff' with chocolate foliage and orange-red flowers is now old hat. Better I think is 'Bednall Beauty', with scarlet flowers throughout summer amidst a leafy framework of bruised purple. New from breeders in England is the smashing *Dahlia* 'Twynings After Eight', with black-purple foliage, covered throughout summer with clean and elegant white flowers.

With a near-perpetual production of deep scarlet pincushions on wiry stems to four feet, *Knautia macedonica* can barely be improved upon for spritzing the border in regal tones. Knautia appreciates full sun and well-drained sites, as does *Cosmos atrosanguineus*, which possesses the luster of a good claret and the fragrance of La Maison chocolates. In a mixed border, these soulful, disappearing colors are animated by, again, the whites and silvers. The tall diaphanous canes of *Miscanthus sinensis* 'Cabaret' or 'Cosmopolitan' facilitate nicely, as does the glimmering evergreen *Teucrium polium*. The dogwood *Cornus alba* 'Elegantissima' adds lightness to the border with gleaming variegated leaves in the summer and a mass of red twigs in winter.

As you've noticed, I care little for color placement in the garden. I hardly referred once in this column to a color's value or tone or tint. I left aside advancing and retreating diatribe, contrasting and complementing hogwash. Growing plants well should always be the endpoint; colors generally take care of themselves. Or so I say, because I am not a colorist, although I am, as are some of my best friends.



Going Permeable

The art of eco-paving is in allowing water to soak into the ground while still looking good

THERE'S A LOT OF PAVEMENT AROUND OUR homes. Patios, driveways, paths—solid surfaces for parking cars, firing up grills and lugging groceries. Pavement is entirely necessary. It is dry, smooth and easy to walk on. But with all that good comes a bit of bad.

Basically, pavement makes a decent-size contribution to excess storm-water runoff (see Green Design in April 2007 *Garden Design*)—especially paved roads and parking lots, but also, to a lesser degree, home landscapes. Reducing runoff by going permeable is a big part of earth-friendly design.

Permeable (or porous) paving is a blanket

LEFT: ROB CARDILLO; ANCHOR BLOCK



Left: Paving stones interplanted with ground cover create a winding path to a patio of larger stones in Bedminster, PA. Above: Laid in a herringbone pattern, permeable pavers by Anchor Block Co. have wide joints that can be filled with crushed stone.

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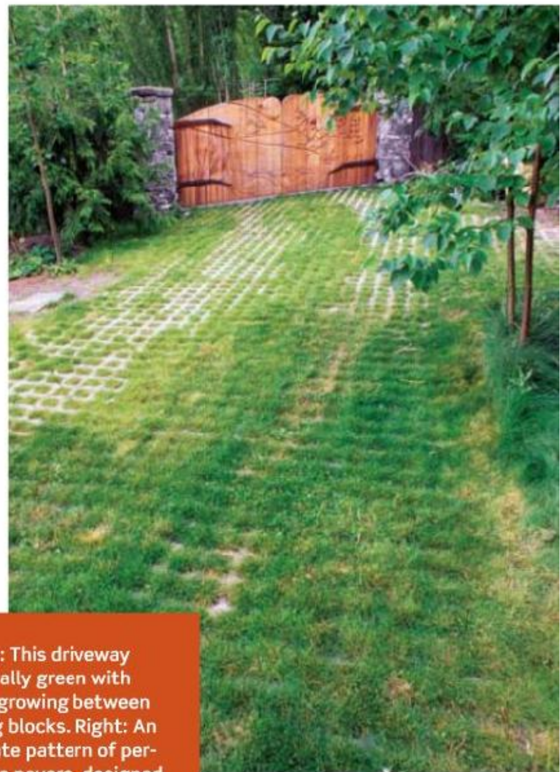
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Above: This driveway is literally green with grass growing between paving blocks. Right: An intricate pattern of permeable pavers, designed by Mesa Design Group of Dallas, combining paving and Texan grasses.

term for any hard surface that allows water to pass through. And by hard surface I mean any ground plane that usually prevents meaningful infiltration and storage of water. That includes, of course, typical concrete and blacktop, but also gravel, which often compacts so tightly it works like concrete, and, yes, even lawn grass, whose roots may be too shallow to create water channels deep into the soil.

To be permeable, a pavement must have two essential ingredients: a surface with holes of some kind and a specialized aggregate base underneath. "The most important thing is to use an open-graded aggregate," says Bruce K. Ferguson, a landscape architect who literally wrote the book on porous paving (*Porous Pavements*, CRC Press, 2005, $169.95). "Open-graded" means all one size. Typical aggregate, which might be used for a gravel driveway or as base for a paver patio, is a mix of sizes, allowing the little bits and pieces to lock together very tightly. Pieces of open-graded aggregate leave air spaces between themselves when they lock together. And those spaces can fill with water, effectively making a storage tank under your driveway or patio.

You can let open-graded aggregate

(which essentially looks like coarse crushed stone) serve as the surface—it will compact down just enough for paths and limited-use driveways. Or on top, you can put a wide variety of surfaces, and that's where the design comes in. You could place concrete blocks or stones in an open arrangement to create an informal path or seating area. There are even porous versions of asphalt and concrete.

Or you could lay down pavers—not regular old concrete or clay bricks you can pick up anywhere, but the relatively new, increasingly available pavers made for this purpose.

Ferguson's book lists a few permeable pavers, with shapes ranging from nearly standard four-by-eight-inch pavers to thick, intricate units in which the aggregate fills the joint up to the level of the pavement. All permeable pavers should be designed to have some kind of groove or notch between or within them, which can be filled with additional open-graded aggregate—or well-draining soil and lawn grass if the holes are big enough—to allow the water to get down into the storage basin below. The granddaddy of permeable pavers is Uni Eco-Stone. This particular block originated in Germany and is now widely available in the United States. It has a recognizable octagonal shape, which creates little holes at each corner when laid en masse.

Permeable pavers are typically made to the same standards as the average concrete paver, so they are suitable for almost any application. Donna DeNinno, marketing director for Uni-Group U.S.A., the association of Uni paving-stone manufacturers, which distributes Uni Eco-Stone, says she



LEFT: SAXON HOLT; TOM JENKINS

most often sees Uni-Eco Stones in driveway and parking-lot applications. "Permeable surfaces are of particular benefit in areas where there is a lot of impervious cover, which would contribute to additional water run-off," she says. (Impervious cover means roofs and other impermeable areas that might drop rain onto a driveway or other hard surface.) "Designing a surface with permeable pavers is probably not for the do-it-yourselfer," she cautions. "We consider it an engineered system." Since you will be temporarily holding water under the driveway or patio, she recommends working with an engineer or landscape architect. In addition, it is crucial that no fine sand or construction debris gets into the grooves. That would eventually make the pavers impermeable. Maintenance-wise, the fine stuff that is bound to collect between pavers over time can be removed with a vacuum. From the standpoint of design aesthetics, though, permeable pavers can be used just like regular ones.

So why go to the extra trouble? "Out of the goodness of your heart, to put water back in the soil where it belongs. That's one reason," says Ferguson. Another is regulatory. Impervious surface is the basis for new storm-water fee structures being implemented throughout the country. And particularly in waterside communities, impervious surface can be strictly limited. Imagine putting all the square footage of a driveway and patio into the pervious category. Now that would be green pavement.

DESIGN POINTERS: PERMEABLE PAVERS

- It's all about the base. Open-graded aggregate is crucial to the function of your design, but there's no reason you can't pick something that fits your aesthetic. Remember you will fill the voids in your pavers with this stuff. It will be visible, so why not make it look good? Stay with the angular kinds of crushed stone (no river rock). Sizes from around one inch to two inches work just fine. Play with color and size.
- Get in shape. There are an increasing number of paver shapes available off the shelf, from the ubiquitous octagon to rectangles to tiny squares. You could use almost anything, however, as long as you leave gaps between the pavers or stones. Use slabs of salvaged concrete, wood rounds or



The natural look in a Chicago-area garden that mixes rustic paving with vivid green Pennsylvania sedge (*Carex pensylvanica*). Photo from a new book by Rick Darke, *The Encyclopedia of Grasses for Livable Landscapes.*

old clay bricks with holes in them. You could design your own blocks and have them made by a precast-concrete manufacturer. But remember that openings should be at least one-quarter inch wide.

■ Mind the gap. Depending on your taste and the planned use, you might want to combine permeable and non. When doing a driveway, for instance, it is good to have standard pavers up near the building, then change to permeable farther out. Or maybe you want to make solid "cart tracks" in your driveway. There are products, like Anchor Block's Holland line, that offer standard and permeable blocks in the same basic shape and in similar sizes.

■ Keep your edge (or not). Do you prefer hard edges or pavements that bleed under planting? By using a paver with bigger voids, you can fill the gaps with aggregate in your driveway, say, then with soil and grasses near the edges to create a soft transition.

■ Shape shift. Don't be afraid to mix paver types if that works with your design. Add stripes, change textures or customize your color blend.—**ADAM REGN ARVIDSON**

RICK DARKE

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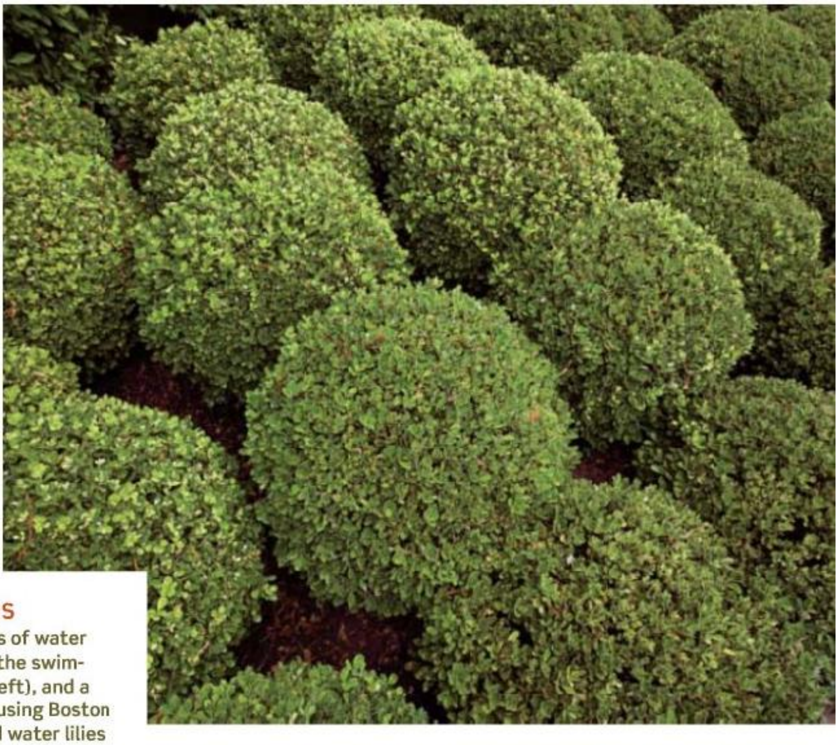




STEVE GUNTHER (4)

PAST PRESENT
A Los Angeles hillside garden has timeless appeal, decidedly modern but with echoes of the past, bringing to mind Maya temples, Roman villas and old Hollywood glamour. Exter added to the original concrete structures, and graced them with greenery, including Italian cypress, Boston ivy, aloes and dwarf pittosporum.





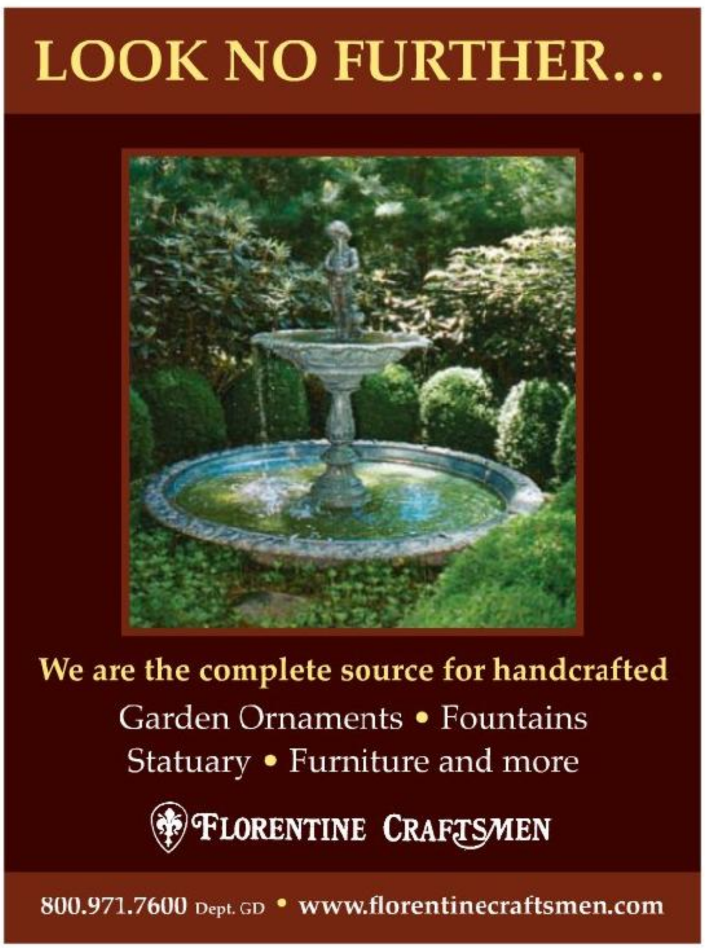
GREEN OASIS
Soothing sounds of water from a spout in the swimming pool (top left), and a narrow pond housing Boston ivy, papyrus and water lilies (below) create a calm haven. Adding to the mood is a pared-down plant palette that is a study in cool greens and repetition of simple shapes, like globes of pittosporum (top right).

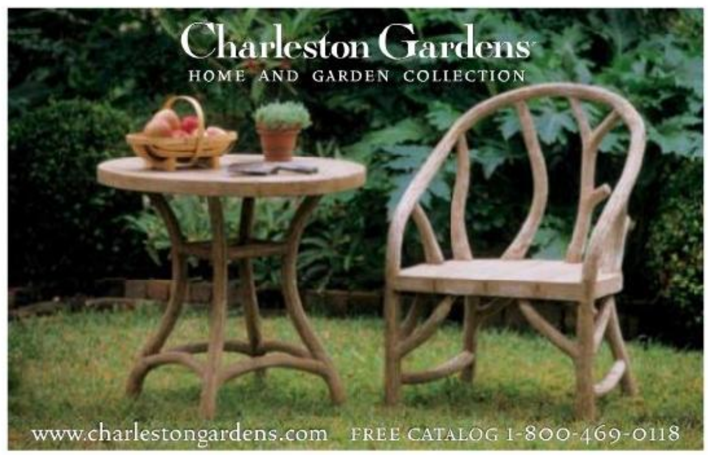



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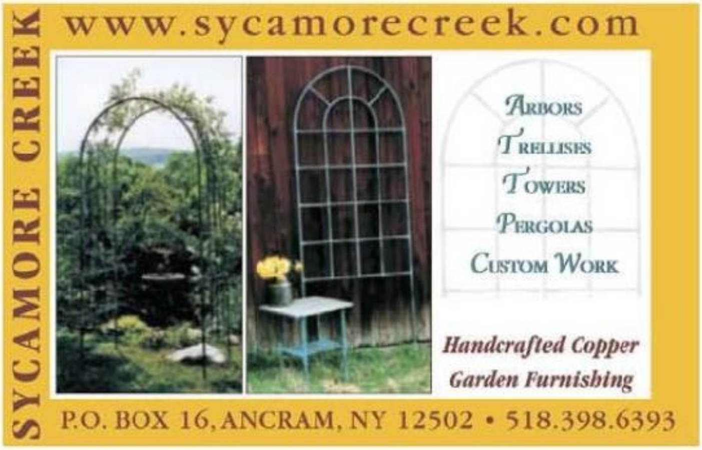

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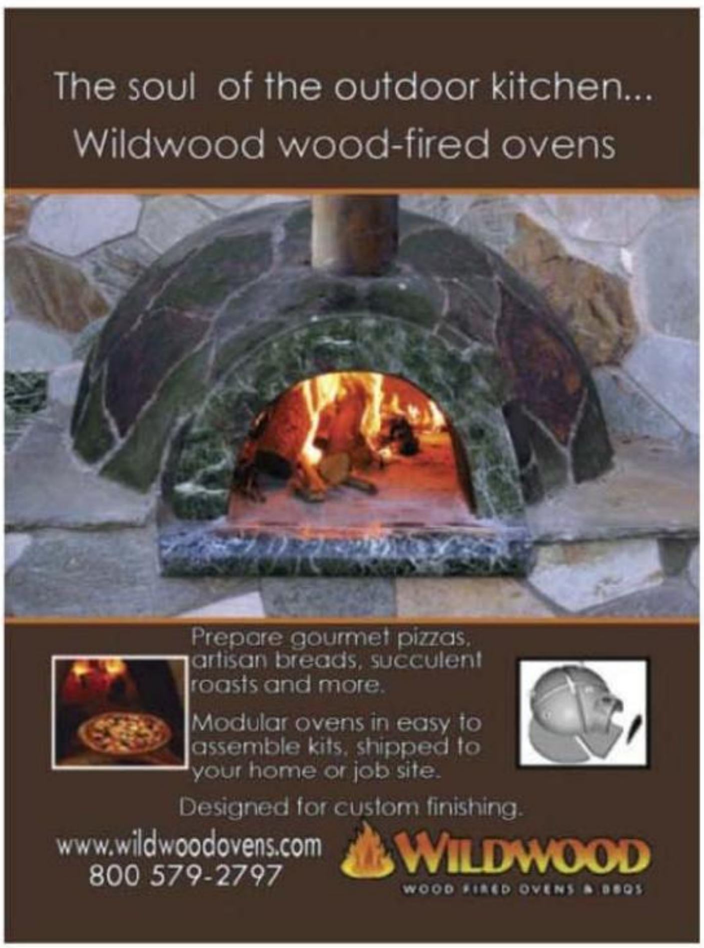

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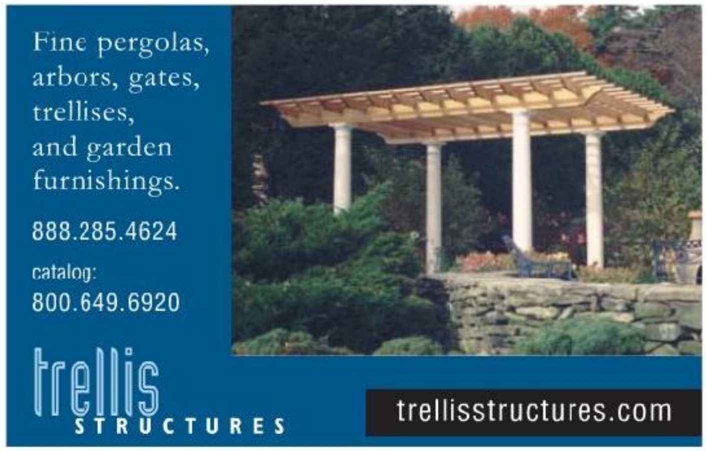

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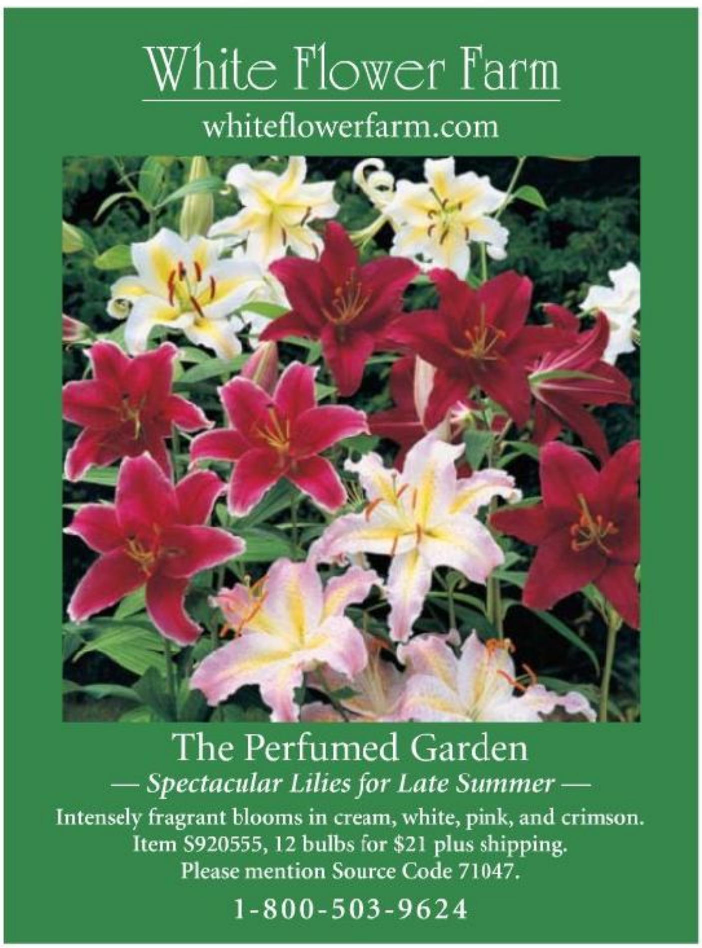

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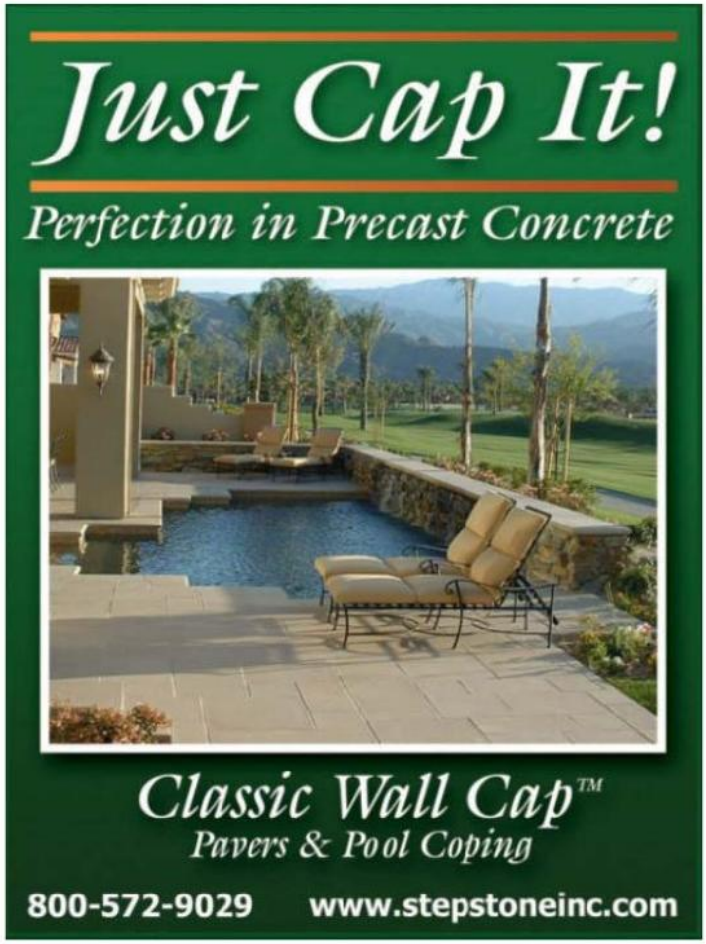

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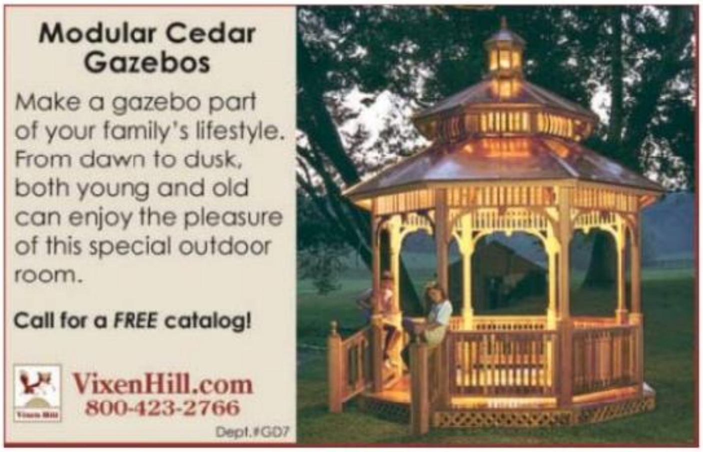

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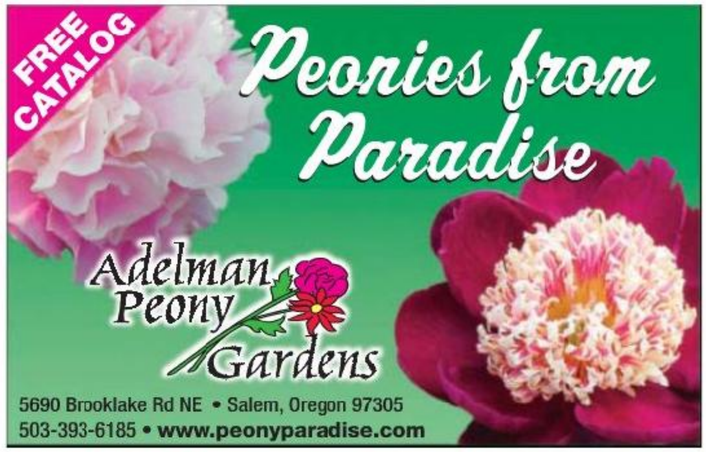

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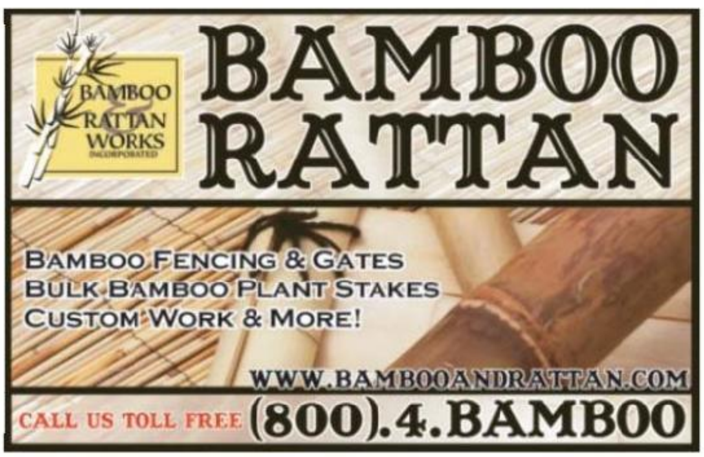

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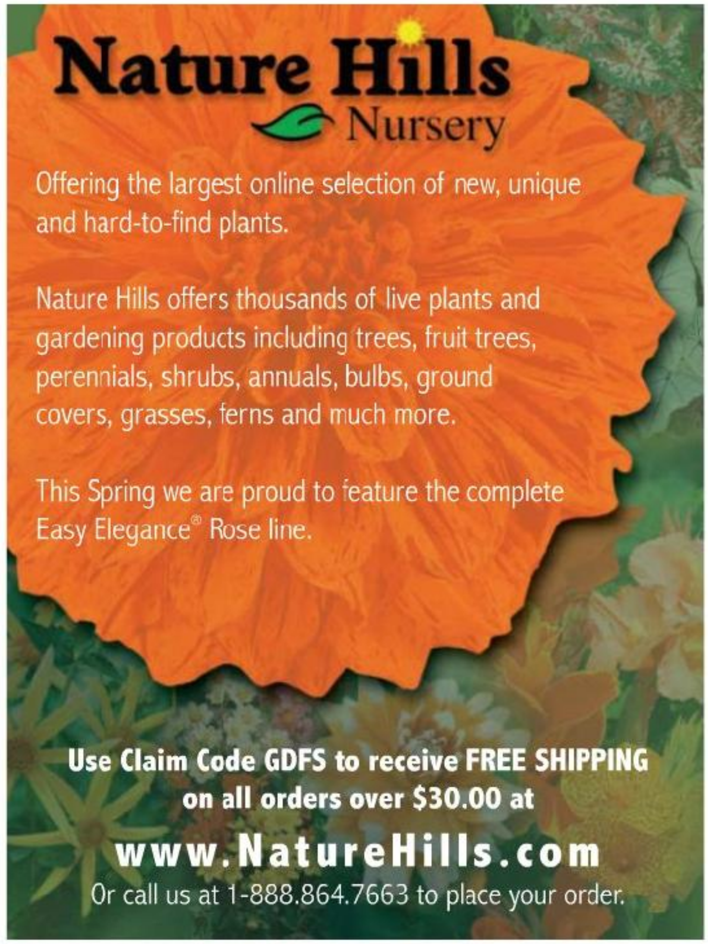

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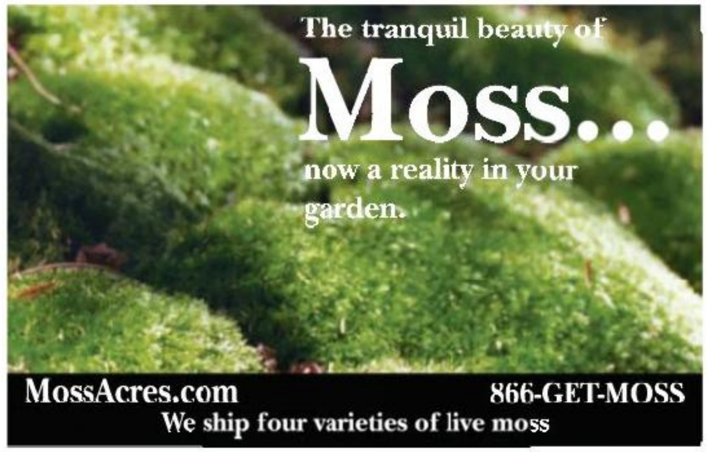

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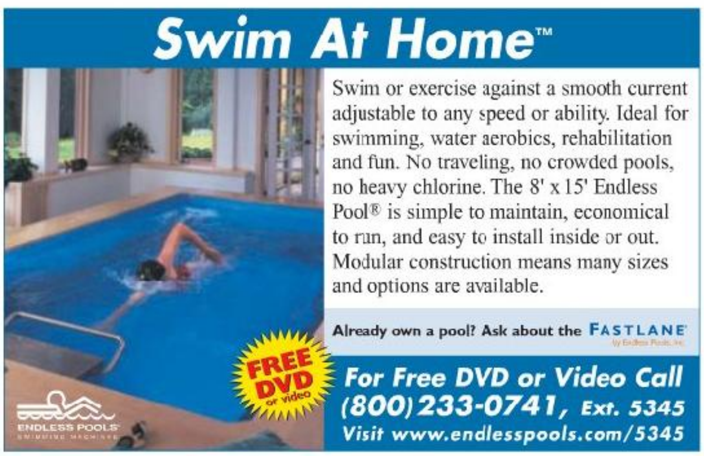

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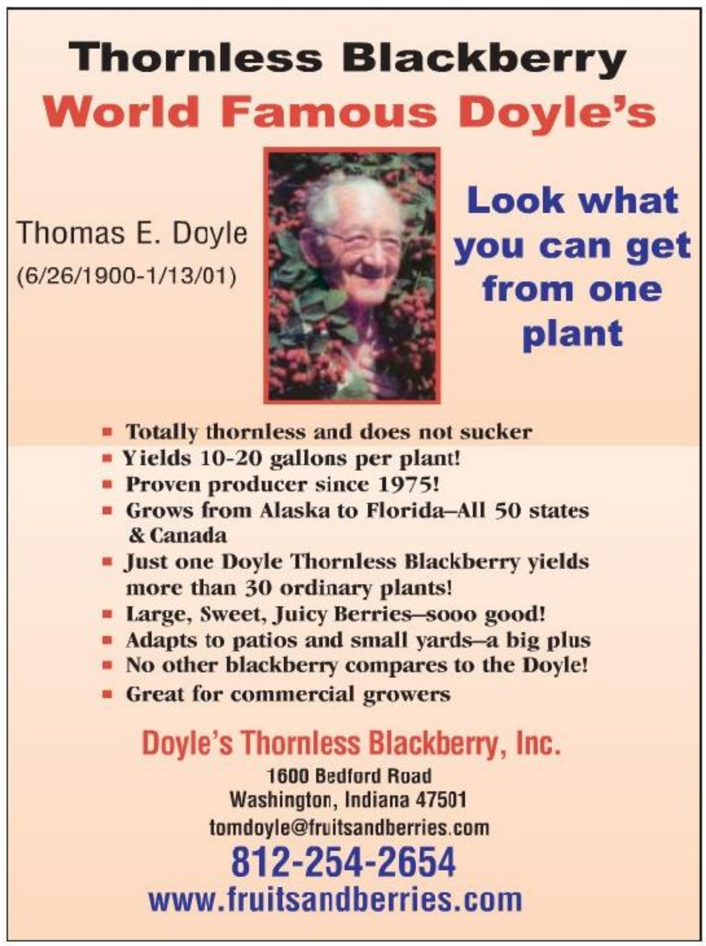

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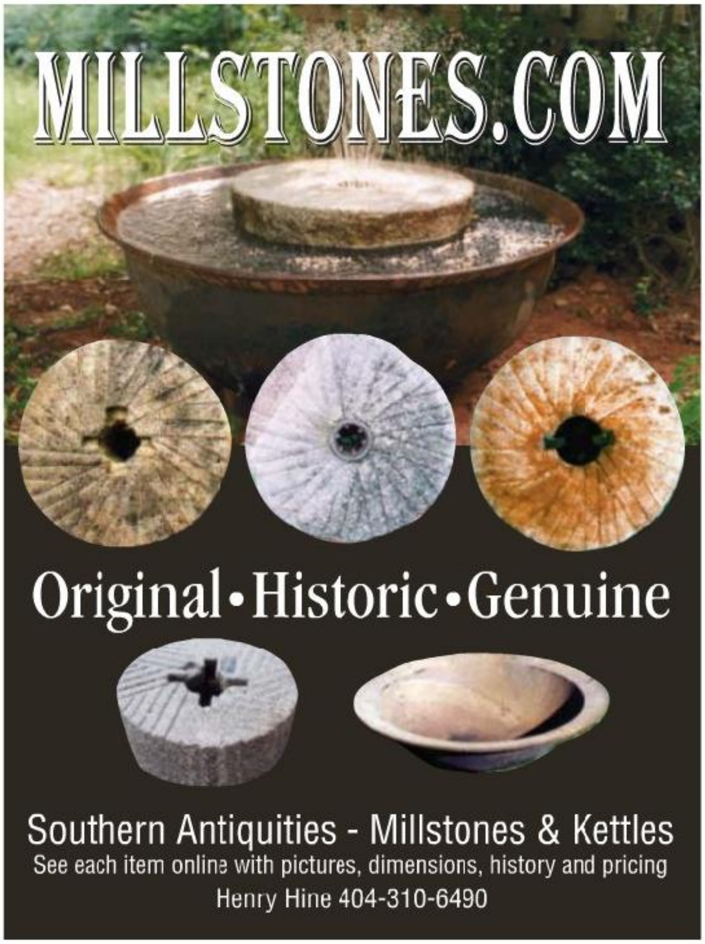

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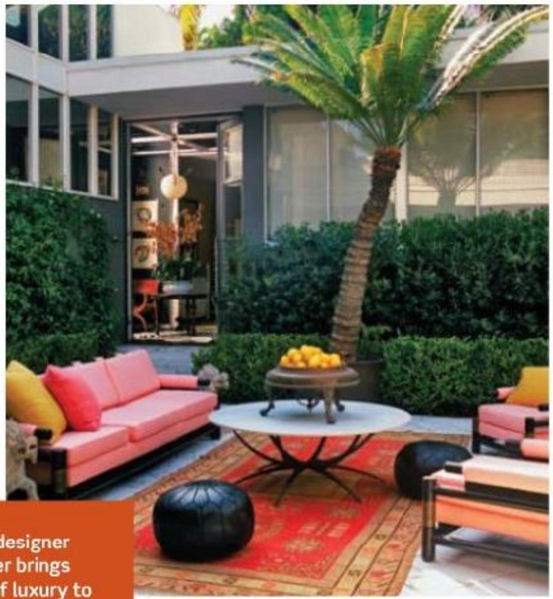
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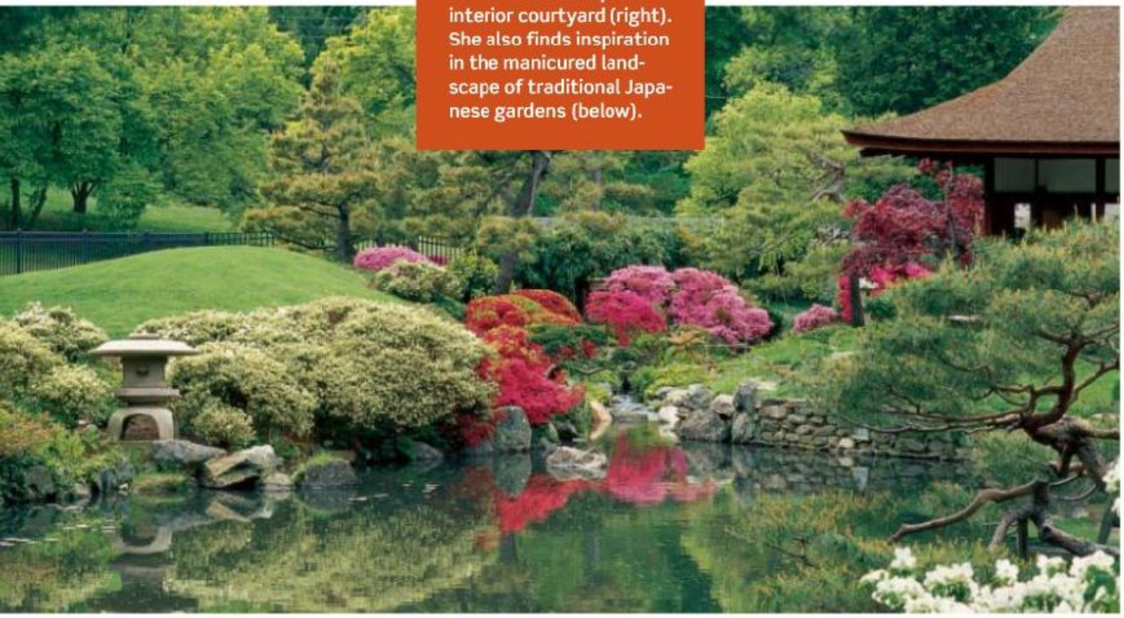
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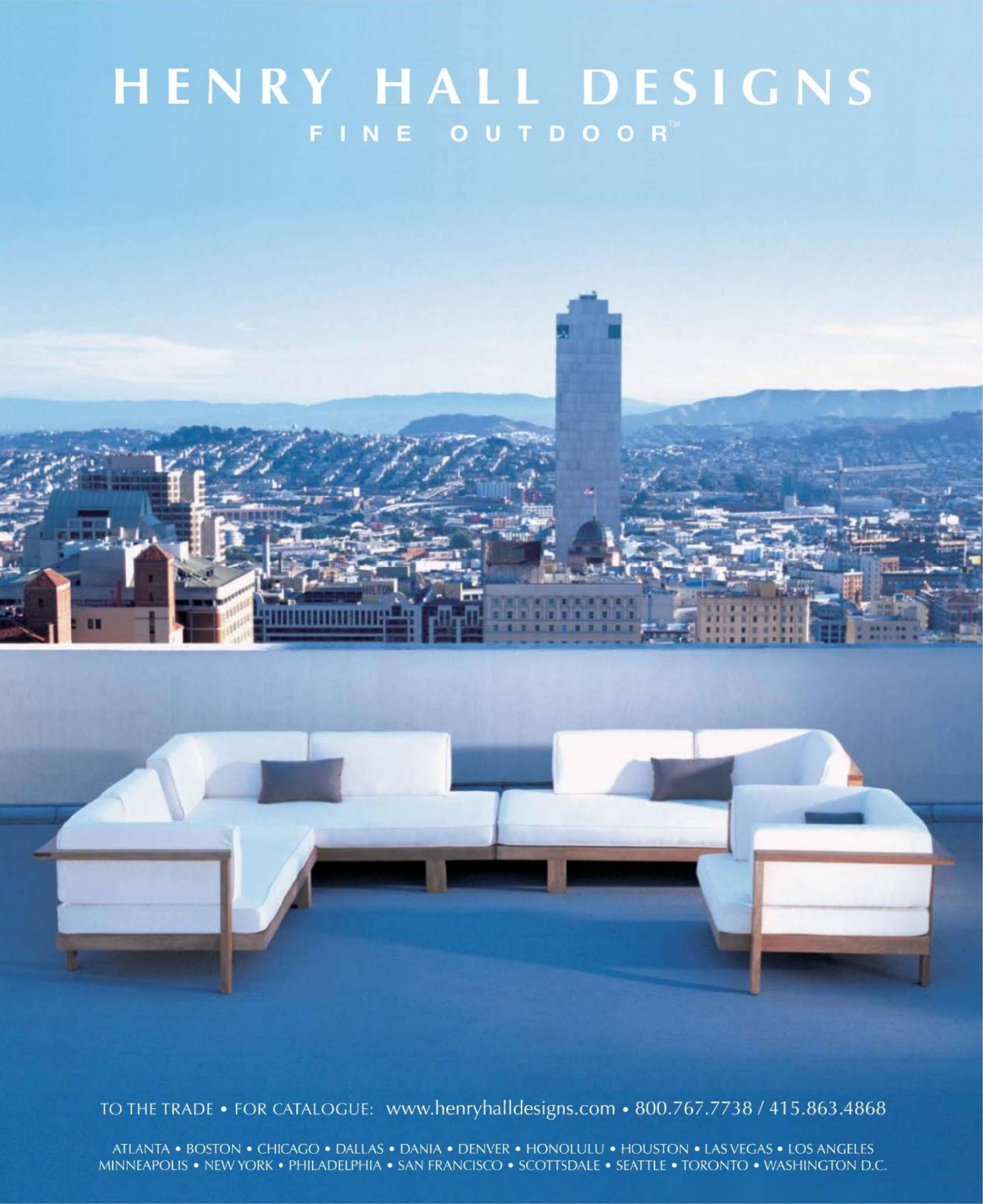


Left: Interior designer Kelly Wearstler brings the essence of luxury to her Moroccan-inspired interior courtyard (right). She also finds inspiration in the manicured landscape of traditional Japanese gardens (below).

Q. *What's the main benefit of outdoor living?*
A. Fresh air.
Q. *How do you furnish outdoor spaces?*
A. I treat a patio as though it's a room, which means you have to mix it up. You wouldn't buy everything in a room from the same store and risk it looking like a page from their catalog, and your outdoor space should be layered appropriately with all the finishing touches. In summer we spend so much time outdoors, why skimp?
Q. *What is your favorite outdoor space?*
A. In the interior courtyard at our house, I feel close to home in a room that just happens to be outside.
Q. *What kind of landscape inspires you?*
A. Japanese gardens are so crisp and manicured. I'm crazy for them.
Q. *What is your favorite plant?*
A. Cherry trees in blossom.
Q. *What makes people feel good outside?*
A. Having a comfortable refuge, like a terrace or cabana, that doesn't make you feel like you're camping.
Q. *Is there such a thing as luxury in the garden?*
A. There is if you have a gardener.
Q. *How important is the outdoors in interiors?*
A. So important. Every window is a frame that must be considered because you want the interior to have a cool dialogue with the exterior. For example, if there's a great tree with gray bark right outside a window, maybe the interior wall is covered in a cool gray tone to match it. As an interior designer, you can never forget what's outside.
Q. *Who designs the best outdoor spaces?*
A. Mother Nature.—**JF**

■ *For further information see kwid.com.*

CLOCKWISE FROM TOP LEFT: MARK E. HARRIS; GREY CRAWFORD; ROB CARDILLO


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